MERCHANT OF VENICE

Shakespeare

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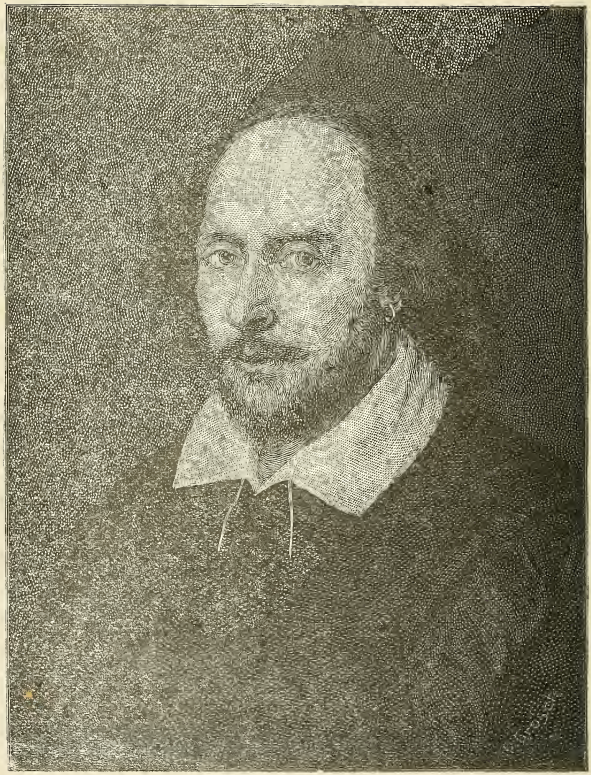

WILLIAM SHAKESPEARE.

THE MERCHANT OF VENICE

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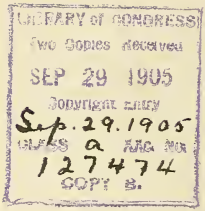

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INTRODUCTION.

Biographical Sketch.

THE contemporaries and immediate successors of Shakespeare have left us but few and brief notices of unquestioned value from which to construct an account of his life. The loving and untiring labors of a series of eminent scholars have collected these and whatever other authentic references were to be found in records of any kind that bear upon the poet or his family and affairs. These, together with certain reasonable deductions and probable traditions, constitute the biography of the great poet as we have it to-day.

*John Shakespeare, the poet's father, was the son of Richard Shakespeare, a respectable farmer of Snitterfield, near Stratford-on-Avon, in Warwickshire. About 1551, John Shakespeare settled in Stratford, and car-

*The works that have been principally drawn upon for the outline here given are: Sidney Lee's *Life of William Shakespeare;* Dowden's *Shakespeare Primer;* the larger *Temple Shakespeare,* Vol. 12; Elze's *Life of Shakespeare;* Baynes' article on Shakespeare in the *Encyclopaedia Britannica,* ninth edition. Other well known biographical works have also been of assistance.

ried on a prosperous business in meat, skins, leather, wool, and perhaps other farm products. He became a man of importance, and filled in succession many offices of trust and honor in the town, from ale-taster, in 1557, to head bailiff, his highest dignity, in 1568, and chief alderman in 1571. In the meantime he had become a landowner, having purchased property in Henley street and in Greenhill street. Before 1575 he had bought a second house in Henley street, adjoining the first. It is this second house, the one to the west, that is supposed to have been the poet's birthplace.

In 1557 he was married to Mary Arden, daughter of a prosperous farmer of Wilmecote, near Stratford. The Ardens were of good family, and the mother of the poet inherited a considerable property from her father.

It is interesting to note that, while John Shakespeare was bailiff, two companies of actors, the Queen's and the Earl of Worcester's, visited Stratford.

About 1577-78 John Shakespeare fell into financial difficulties, which seem to have gone from bad to worse, until he had lost his wife's property and his official dignities. He was sued in 1585-86 for debt, and it was found that he had no property that might be levied upon. It remained for the poet to restore the family to prosperity.

The parish register of the Church of the Holy Trinity, in Stratford, contains the entry of the baptism of William Shakespeare on April 26, 1564. The tradition is that he was born April 22 or 23. The latter

date is generally given as his birthday, but without any positive evidence. He was the third of eight children, of whom four besides himself—three brothers and one sister—lived to maturity. William and his brothers, we may assume, attended the free grammar school of the town. The instruction was principally in the Latin language and literature. Shakespeare gives evidence of good proficiency in his Latin studies, as far as Virgil and Ovid, at least. Whether such knowledge as he shows of things Greek was obtained in any part from the original source or only through translation, it seems impossible to determine with certainty; but the latter theory seems the more likely. At some time, almost certainly after he went to London, he acquired a sufficient knowledge of French to read it and use it with facility in his plays; and there is at least a probability that he read Italian. When all has been said, his education in books was but meagre.

It is generally accepted by his biographers that he was taken from school when he was about thirteen or fourteen years of age, in consequence of his father's financial embarrassments. It is not known how he was employed from this time to his departure to London. We may assume that he was put to work. There is a tradition that he was apprenticed to a butcher, and a conjecture that he was placed in an attorney's office; many guesses have been made, but we have no certain knowledge of his occupation during this interval.

Towards the close of the year 1582, when Shakespeare was not yet nineteen years of age, he was married to Anne Hathaway, who was eight years his senior. She was the daughter of a "substantial yeoman," as Rowe says, of the neighboring village of Shottery. Three children, Susanna, Hamnet, and Judith, the last two twins, resulted from this marriage. Hamnet died in his twelfth year, but the daughters lived to womanhood. Susanna was married in 1607 to Dr. John Hall. Their daughter, Elizabeth, though twice married, died childless. Judith was married in the year 1616 to Thomas Quiney. Their three sons died without offspring; and with the death of his grandchildren, the immediate line of the poet became extinct.

The well known tradition of Shakespeare's deer-stealing escapade is assigned to the year 1585, and his consequent prosecution by Sir Thomas Lucy has been supposed to have been the immediate cause of his hurried departure from Stratford. Whether or not the story is true has never been determined; but the best authorities find it at least not improbable. If we are inclined to accept the incident as true, we should take into consideration the presumption that there must have been palliating circumstances, such as youthful recklessness; for Shakespeare seems in no way to have suffered in the esteem of his contemporaries in consequence.

The same uncertainty besets us as to Shakespeare's occupation immediately after his arrival in London, about the end of 1585 or the beginning of 1586. The

often repeated stories of his holding horses at the theatre doors, and of his having been employed as call-boy, or prompter's attendant, though not improbable, have no positive proof. He must surely have had some employment that gave him familiarity with the presentation of plays. In 1594 he was an actor in the Lord Chamberlain's Company of Players, which became, in 1603, the King's Players. He seems to have been associated throughout with this company, and it was by this company that his plays were first brought out. "Only two of the plays claimed for him, *Titus Andronicus* and *3 Henry VI*, seem to have been performed by other companies" (Lee).

Shakespeare achieved success in his financial affairs as well as in reputation as a poet and writer of plays. He seems certainly to have visited Stratford in 1596, and to have relieved his father of the embarrassment of his debts. In 1597 he purchased New Place, the finest residence in Stratford, but did not occupy it himself until 1611, when he returned to Stratford and made his home there. He acquired also other property in his native place. In 1599 he became a shareholder in the receipts of the Globe Theatre, realizing large profits from this source. From 1610 on, he shared in the profits of the Blackfriars Theatre, his income from the latter, however, being much smaller than from the former. In 1599 a coat of arms was granted to John Shakespeare, probably in consequence of the poet's influence and efforts.

Though direct external evidence is wanting, it seems

fairly certain that Shakespeare's first efforts as a writer of plays were directed to recasting and improving old plays for presentation by his company. The three parts of *Henry VI* are supposed to have been prepared in this way. He continued to use at times for his subsequent dramas material of this kind when it seemed suitable for his purpose. Otherwise, he appropriated plots wherever he found such as offered the desired dramatic opportunity. But in nearly every instance he so transformed the material that he took in hand as to make it truly his own. In some of the plays, however, ascribed to his earlier period, many and considerable traces of the older crudities remain, enough in *Titus Andronicus* (acted in 1593-94) to make it a question whether or not the play should be included among the accepted works of the master.

It is assumed, and apparently with good reason, that Shakespeare in a number of instances had collaborators in the construction of plays that go under his name. Of this class may be mentioned *Henry VIII, Timon of Athens,* and *Pericles, Prince of Tyre.* It is generally conceded that considerable portions of the last named play cannot have been by the hand of Shakespeare, and, indeed, it was not "included in Shakespeare's collected works till 1664" (Lee). Very considerable portions of *The Two Noble Kinsmen* have been ascribed by eminent critics to Shakespeare, John Fletcher being supposed to have been his collaborator (as also in *Henry VIII*), and possibly Philip Massenger. It is, of course, not included among the

recognized works of Shakespeare. A number of other plays, mainly of inferior merit, have at times been ascribed to him.

It is unnecessary to give here a complete list of the accepted plays with such dates and details of publication and presentation as have been collected from external and internal evidence. The lists given by Furnivall, Dowden, Lee, and others do not differ radically. It may be noted, however, that within the limits of what is certainly known of the order of the production of the plays, the distinct marks of the development and ripening of his art are discernible. We may observe his growing emancipation from conventionality in versification, his increasing disregard of the prevailing conceits and tricks of expression, and a progressive maturing of his style. But more important still is the deepening insight into the manifold types of humanity, from the highest to the lowest; into their joys and their sorrows, their virtues and their vices, their failures and their successes. He treats them all in his series of historical plays, romances, comedies, and tragedies, which, in the range and grasp of inventive power, surely stands without a rival.

The period of his activity as a writer of plays was comparatively short. Having begun in 1590 or 1591, by 1611 or 1612 it had been completed, his last known works having been *A Winter's Tale, The Tempest,* and his portion of *Henry VIII.* He now retired to Stratford, to spend the rest of his life, according to Rowe's

well known phrase, "in ease, retirement, and the conversation of his friends."

In 1593 Shakespeare's *Venus and Adonis*, which he called the first heir of his invention, had been published, and the year afterwards his *Lucrece*. Both poems were dedicated to the Earl of Southampton. Both were extremely well received, and the reputation thus gained may have been very helpful to their author in his early dramatic essays.

A collection of 154 sonnets by Shakespeare was published in 1609, presumably without the consent of the author. A part of them must be classed with the greatest poetry; others suffer from conceits and artificiality, the besetting dangers of the Elizabethan sonnets. Apart from their value as poetry, the sonnets are of very great interest on account of the real or imagined light they throw upon the life and character of the poet. A small portion (two sonnets) of a collection called *The Passionate Pilgrim*, published without permission under Shakespeare's name, in 1599, and some obscure stanzas in another collection called *The Phœnix and the Turtle*, published in 1601, complete the list of poems not dramatic ascribed with any good reason to Shakespeare. He died at his home, New Place, in Stratford, April 23, 1616.

The Sources of the Plot.

In Shakespeare's *Merchant of Venice*, we find blended two principal stories, the story of the Pound of Flesh and the story of the Caskets. With these is inter-

woven as a minor thread the story of Lorenzo and Jessica, and the episode of the Rings is added. None of these is original with Shakespeare, and there seems no doubt that at least the first two had been combined in a play before he made use of them.

The sources and history of the play are given and fully discussed in Furness's *Variorum* edition. The following points may be noted here.

The story of the Pound of Flesh has been discovered in many different places, and in documents of many different dates. Its first appearance in English, as Miss L. Toulmin Smith has shown in a paper read before the New Shakspere Society, in 1875, was in the *Cursor Mundi,* and dates from the end of the thirteenth century. Here a Jew demands of a Christian goldsmith in the service of the Empress Helena a portion of his flesh, which has been pledged for a debt. The Christian is saved by the quibble that no blood is mentioned in the bond. Furness cites as the next appearance of the story a Latin MS. (Harl. 7322) written in England. In this version, a man seeks to exact from his younger brother a portion of the flesh of his body, which has been pledged as security for a debt, but has now become forfeited; but he is thwarted in the same manner as above. Simrock (see *Variorum,* pp. 308, 309) has discovered the outline of the story in the *Meistergesang of Kaiser Karls Recht,* printed in Germany, in 1493. In this instance, the Emperor Charles is the judge. There are also oriental versions, the plaintiff being a Jew and the defendant now a

Mussulman, now a Christian. In these, the Jew loses his case from not being able to cut the exact weight, no more and no less. Analogies to the story are to be found even in the literature of India. These references show that the story is a very ancient one; but these versions were without any immediate influence upon Shakespeare's work.

Editors of Shakespeare have very generally agreed that the sources from which the poet drew are to be found among those following:

A ballad of *Gernutus, a Jew*, who demanded a pound of flesh of a Christian merchant as the forfeited security for a debt. He fails in his suit on account of his having failed to provide for the shedding of blood. The poem contains no allusion to the love story, nor to the disguised female advocate. The ballad may be found in Percy's *Reliques*. The critics are not all agreed that it was published before our play. If Shakespeare owed anything to this crude production, as is very unlikely, it must have been very little indeed.

A version of the incident of the pound of flesh resembling the play far more closely than those already mentioned was found by Collier in an Italian book, *Il Pecorone*, by Giovanni Fiorentino, dating from 1378, but first published in 1565. It may have been translated into English soon afterwards, along with many other Italian works that were being turned into English at that time. But no English copy of this period has been found; and Shakespeare, on the very probable assumption that he knew the work, may

have read it in Italian. In this story the pound of flesh is pledged to a Jew by Ansaldo, a merchant of Venice, as security for ten thousand ducats borrowed to equip his godson, Giannetto, for a final attempt in his adventurous suit for the hand of the Lady of Belmonte. Giannetto is successful, and in his new wealth and happiness forgets Ansaldo and his danger. When the bond falls due, the merchant sends for his godson, who hurries to him, provided by his wife with the means of paying the debt ten times over. He is too late, however; and the Jew is obdurate, refusing to accept "as much gold as Venice was worth" in place of the penalty. The wife of Giannetto now appears, disguised as a young lawyer from Bologna, and defeats the Jew by noting the point that the bond does not allow the shedding of any blood, nor the cutting of more or less than an exact pound of flesh, and that the slightest deviation from the letter of the law would mean the death of the Jew. Ansaldo is saved, and the Jew loses even his principal. Giannetto has not recognized his wife, so complete is her disguise, and she begs a ring of him which she has before given him. The husband parts with the ring very reluctantly, and the complications that follow at Belmonte are not unlike those in Shakespeare's play. The incident closes with the marriage of Ansaldo to the attendant of Giannetto's wife. The similarity to Shakespeare's plot is obvious.

Silvayn's Orator, a collection of "declamations" translated from the French, and published in 1596,

contains the argument of a Jew "who would for his debt have a pound of the flesh of a Christian," and the Christian's answer. One may find in it suggestions of the trial scene.

The story of the Caskets is very old, and of doubtful origin. It was obviously intended primarily to illustrate the folly of judging by external appearances, and may have originated independently in different places. It appears in various forms in: *Gesta Romanorum* (compiled toward the end of the thirteenth century, and translated from the Latin and published in several editions between 1510 and 1601); Gower's *Confessio Amantis; Barlaam and Josaphat,* the original form of the story, according to Warton *(History of English Poetry)*, in Greek, by Joannes Damascenus, of about 800, A. D.; *Chronicle of Lanercost,* of about 1346; Boccaccio's *Decameron.* The list might be prolonged, but it is ample to show the wide extent of the story. In some of these versions the choice has to be made among caskets; in some, among chests; and again even among pasties. Sometimes the choice is between two objects; sometimes among three; sometimes among four; sometimes all are alike, and again all are different. Only in the one from the *Gesta Romanorum* is the resemblance to Shakespeare's version close. In this instance, there are three caskets—one of gold, one of silver, and one of lead—with inscriptions, two of which, at least, correspond closely to those in the play. The casket of gold contains dead men's bones; that of silver, earth and worms;

that of lead, precious stones. It seems certain that Shakespeare made use of this material, either at first or at second hand.

The Lorenzo and Jessica incident may have been original with Shakespeare, though it has been suggested that its prototype may exist in a tale by Massuccio di Salerno, who lived in the latter part of the fifteenth century. No translation of it, however, is known to have existed before the appearance of the play. It is more likely that it was suggested by Marlowe's *Jew of Malta,* as will be noted below.

There seems little or no doubt that the Bond story and the Casket story had been combined in a play before Shakespeare's *Merchant of Venice* was written; and this old play, though it is no longer extant, is believed by many of the best authorities to have been, most probably, the immediate source from which Shakespeare drew. In 1579 Gosson, in his *School of Abuse,* referred to a play called *The Jew,* as representing "the greediness of worldly choosers, and bloody minds of usurers." It seems reasonable to refer this to the Casket and Bond stories. After Shakespeare had produced his play, the older and inferior work was eclipsed, and disappeared.

In the consideration of the sources of the *Merchant of Venice,* Marlowe's *Jew of Malta* is to be taken seriously into account. This play, written in 1589 or 1590, with its inhuman monster of a Jew and his unfilial daughter, inferior as it is to Shakespeare's, is not without a certain similarity to the latter work,

and probably furnished suggestions for it, notably for the robbing of the miserly father by the daughter. For further comparison and discussion of this point, see appendix to Furness's *Variorum* edition of this play.

In Henslowe's *Diary,* under the date, August 25, 1594, *The Venesyon Comodey* is mentioned, and is spoken of as a new play. Some editors have thought that the play referred to was Shakespeare's *Merchant of Venice,* basing their opinion upon certain evidences of the author's early manner to be found in the play. It has been noted, however, that the reference might as well be to any other play with its scene in Venice. One theory is that Henslowe was speaking of an earlier draft of *The Merchant of Venice,* by Shakespeare; and that a trace of it may be found in the reference to "four strangers," I, ii, 135, the reading of the older version having been retained by oversight.

In 1594, Dr. Roderigo Lopez, an eminent Jewish physician, was executed in London for treasonable communication with the King of Spain, and for planning the assassination of the Queen and of a Portuguese refugee, Antonio Perez. In his trial, prejudice on account of his race and religion was reinforced by a malignant court intrigue; and he became, in consequence, the object of the bitter detestation of the people. The picturesque figure of the Jew and the dramatic situation were at once seized as material by the playwrights, and as Lee ("The Original Shylock," *Gentleman's Magazine,* February, 1880, cited in the

Variorum) shows from entries in Henslowe's *Diary*, "*The Jew* formed the subject of no less than twenty representations between May, 1594, and the end of the year." It is not unlikely, though it has not been demonstrated, that Shakespeare, too, was impressed by the incident, with which he was necessarily familiar, and that his play owes something in the way of suggestion and characterization to this source.

Date of Composition and Publication.

The Merchant of Venice was entered in the register of the Stationers' Company, July 22, 1598, with the condition added that it should not be published until the Lord Chamberlain should give his consent. It was entered by James Roberts as "A Booke of the Merchaunt of Venyce or otherwise called the Jewe of Venice." The play was not printed, however, until 1600, in which year two editions appeared. The title-page of the first of these, the first quarto, reads:

"The Excellent History of the Merchant of Venice. With the Extreme cruelty of Shylocke the Jew towards the saide Merchant, in cutting a just pound of his flesh. And the obtaining of Portia, by the choyse of three Caskets. Written by W. Shakespeare. Printed by J. Roberts, 1600."

The title-page of the other edition, the second quarto, differs little from that of the first, except that it was "Printed by I. R. for Thomas Heyes, 1600." A third quarto edition, a reprint of the second, appeared in 1637, and a fourth in 1652. Of these editions, the

first is the best. The text of the folio of 1623 is a reprint of the second quarto, with a few changes. Modern editions are based principally upon the first, or Roberts quarto, improved at some points by comparison with the second quarto and the first folio.

It is not possible to fix the exact date of the composition of the play. We find direct external evidence of only one fact in our attempt to determine it, and that is that it was completed not later than 1598. As we have seen, it was entered in the Stationers' Register in that year, and it was mentioned in the same year by Francis Meres, in his *Palladis Tamia, or Wit's Treasury,* which was an attempt at a comparison of the literature of the time with that of the ancients. Some have placed the date of the composition of the play as early as 1594, supposing the *Venesyon Comedy* mentioned by Henslowe in that year to have been our *Merchant of Venice.* The probability, however, resting upon evidence, which need not be gone into here, is that it was produced in 1596, or, possibly, 1597. Halliwell, Furnivall, Dowden, Fleay, Gollancz, and others prefer the former date.

Note on Versification.

Only a few words in regard to the verse-form in *The Merchant of Venice* seem to be required here. Some of the more difficult points are treated in the notes as they occur; others are left for discussion and explanation in the classroom.

The blank verse used by Shakespeare in his plays is

strikingly free and flexible, as it should be in order to adapt it to the different types of people that must use it in the expression of their varying thoughts and emotions. This quality of flexibility becomes more apparent with the development of the poet's art. The verse of *The Merchant of Venice* belongs to the period when Shakespeare had been writing plays for some years, about seven or eight, and shows development from his earliest method in various ways; among others, in a larger proportion of run-over lines, that is, of verses in which the end of the line does not coincide with a pause in the sense; in fewer riming couplets, and in a finer display of rhythm-waves or flowing periods, sometimes at the cost of mere metrical regularity.

Too much stress should not be laid upon a reduction of the lines to exact metrical divisions or scansion in the old sense. It is the verse rather than the foot as a unit that produces the most satisfactory rhythmic effect, the real purpose of the verse-form. The verse will generally take care of itself, if it is allowed to; that is, if it is read naturally. Above all, let us avoid the common heresy of reading verse as nearly as if it were prose as is possible. It seems very certain that Shakespeare would not have made the sharp distinction between prose and verse in writing his plays, if he had not intended that it should be made in reading them.

When the metrical test is applied with exactness, it will be found that a very great proportion of the lines

will show variations from the normal type of five iambic feet. Trochees are common; and often we must either recognize the three-syllable type—and there is no objection to that—or we may so slur the syllables in pronunciation that the effect is practically that of the two-syllable feet. However, it gives much more satisfactory results to admit great freedom of substitution for the iambus in examining the structure of the verses.

Sometimes it will be found that a syllable is wanting from the regular number. This occurs most frequently where a natural pause will fall, which compensates in effect for the lacking syllable. At other times the deficiency is not real, the apparent irregularity being removed if we realize that in Elizabethan verse certain combinations of letters may be pronounced now as one syllable, now as two; as, for instance, the terminations -ion and -ean in such words as *complexion* and *ocean,* or in such words as *fair* and *prayer, our* and *power,* this effect being due to the presence of the liquid. Short lines are not to be regarded as imperfections, but as serving a purpose, either contributing emphasis, or giving vivacity to the rapid dialogue. Similarly, verses with one or two extra unaccented syllables after the last iambus are frequent. The Alexandrine, or iambic six-foot line, is to be accepted, too, as a fact, though it is not possible, perhaps, to ascribe it to any specific intention. But it is certain that no violence should be done in forcing a six-foot line into

a five-foot measure. Examples of the Alexandrine are:

"Because you are not sad. Now by two-headed Janus."—I, i, 50.

"To find the other forth; and by adventuring."—I, i, 144.

"I will assume desert. Give me a key for this."—II, ix, 51.

"What many men desire! that many may be meant."—II, ix, 25.

In these examples, the strong cæsural pause about the middle of the line is to be noted. The inscriptions on the caskets are Alexandrines, probably because the stately movement of the measure seemed suited to the oracular import. When a verse is divided between two speakers, it not infrequently happens that each part contains three feet.

The question of the duration of the action will be considered in the notes.

DRAMATIS PERSONÆ.

The DUKE OF VENICE.

The PRINCE OF MOROCCO,
The PRINCE OF ARRAGON, } *suitors to Portia.*

ANTONIO, *a merchant of Venice.*

BASSANIO, *his friend, suitor likewise to Portia.*

SALANIO,
SALARINO,
GRATIANO,
SALERIO, } *friends to Antonio and Bassanio.*

LORENZO, *in love with Jessica.*

SHYLOCK, *a rich Jew.*

TUBAL, *a Jew, his friend.*

LAUNCELOT GOBBO, *the clown, servant to Shylock.*

OLD GOBBO, *father to Launcelot.*

LEONARDO, *servant to Bassanio.*

BALTHASAR,
STEPHANO, } *servants to Portia.*

PORTIA, *a rich heiress.*

NERISSA, *her waiting-maid.*

JESSICA, *daughter to Shylock.*

Magnificoes of Venice, Officers of the Court of Justice, Gaoler, Servants to Portia, and other attendants.

SCENE: *Partly at Venice, and partly at Belmont, the seat of Portia, on the Continent.*

The Merchant of Venice.

ACT FIRST.

Scene I.

Venice. A street.

Enter Antonio, Salarino, and Salanio.

Ant. In sooth, I know not why I am so sad:
It wearies me; you say it wearies you;
But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is born,
I am to learn;
And such a want-wit sadness makes of me,
That I have much ado to know myself.
Salar. Your mind is tossing on the ocean;
There, where your argosies with portly sail,
Like signiors and rich burghers on the flood,
Or, as it were, the pageants of the sea,
Do overpeer the petty traffickers,
That curt'sy to them, do them reverence,
As they fly by them with their woven wings.
Salan. Believe me, sir, had I such venture forth,
The better part of my affections would
Be with my hopes abroad. I should be still
Plucking the grass, to know where sits the wind;
Peering in maps for ports and piers and roads;

And every object, that might make me fear
Misfortune to my ventures, out of doubt
Would make me sad.

Salar. My wind, cooling my broth,
Would blow me to an ague, when I thought
What harm a wind too great at sea might do.
I should not see the sandy hour-glass run,
But I should think of shallows and of flats,
And see my wealthy Andrew dock'd in sand
Vailing her high top lower than her ribs
To kiss her burial. Should I go to church
And see the holy edifice of stone,
And not bethink me straight of dangerous rocks,
Which touching but my gentle vessel's side
Would scatter all her spices on the stream,
Enrobe the roaring waters with my silks;
And, in a word, but even now worth this,
And now worth nothing? Shall I have the thought
To think on this; and shall I lack the thought,
That such a thing bechanced would make me sad?
But tell not me; I know, Antonio
Is sad to think upon his merchandise.

Ant. Believe me, no: I thank my fortune for it,
My ventures are not in one bottom trusted,
Nor to one place; nor is my whole estate
Upon the fortune of this present year:
Therefore my merchandise makes me not sad.

Salar. Why, then you are in love.
Ant. Fie, fie!
Salar. Not in love neither? Then let us say you are sad,
Because you are not merry: and 'twere as easy
For you to laugh, and leap, and say you are merry,
Because you are not sad. Now, by two-headed Janus,
Nature hath framed strange fellows in her time:
Some that will evermore peep through their eyes,
And laugh like parrots at a bag-piper;
And other of such vinegar aspect,
That they'll not show their teeth in way of smile,
Though Nestor swear the jest be laughable.

Enter Bassanio, Lorenzo, and Gratiano.

Salan. Here comes Bassanio, your most noble kinsman,
Gratiano, and Lorenzo. Fare ye well:
We leave you now with better company.
Salar. I would have stay'd till I had made you merry,
If worthier friends had not prevented me.
Ant. Your worth is very dear in my regard.
I take it, your own business calls on you,
And you embrace the occasion to depart.
Salar. Good morrow, my good lords.
Bass. Good signiors both, when shall we laugh? say, when?

You grow exceeding strange; must it be so?

Salar. We'll make our leisures to attend on yours.

[*Exeunt Salarino and Salanio.*

Lor. My Lord Bassanio, since you have found Antonio,
We two will leave you: but, at dinner-time,
I pray you, have in mind where we must meet.

Bass. I will not fail you.

Gra. You look not well, Signior Antonio;
You have too much respect upon the world:
They lose it that do buy it with much care:
Believe me, you are marvellously changed.

Ant. I hold the world but as the world, Gratiano;
A stage, where every man must play a part,
And mine a sad one.

Gra. Let me play the fool:
With mirth and laughter let old wrinkles come;
And let my liver rather heat with wine
Than my heart cool with mortifying groans.
Why should a man, whose blood is warm within,
Sit like his grandsire cut in alabaster?
Sleep when he wakes, and creep into the jaundice
By being peevish? I tell thee what, Antonio—
I love thee, and it is my love that speaks,—
There are a sort of men, whose visages
Do cream and mantle like a standing pond;
And do a wilful stillness entertain,
With purpose to be dress'd in an opinion

Of wisdom, gravity, profound conceit;
As who should say, 'I am Sir Oracle,
And, when I ope my lips, let no dog bark!'
O my Antonio, I do know of these,
That therefore only are reputed wise
For saying nothing; when, I am very sure,
If they should speak, would almost damn those ears,
Which, hearing them, would call their brothers fools.
I'll tell thee more of this another time:
But fish not, with this melancholy bait,
For this fool gudgeon, this opinion.
Come, good Lorenzo. Fare ye well awhile:
I'll end my exhortation after dinner.

Lor. Well, we will leave you, then, till dinner-time:
I must be one of these same dumb wise men,
For Gratiano never lets me speak.

Gra. Well, keep me company but two years moe,
Thou shalt not know the sound of thine own tongue.

Ant. Farewell: I'll grow a talker for this gear.

Gra. Thanks, i' faith; for silence is only commendable
In a neat's tongue dried, and a maid not vendible.

[*Exeunt Gratiano and Lorenzo.*

Ant. Is that any thing, now?

Bass. Gratiano speaks an infinite deal of nothing,

more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them: and when you have them, they are not worth the search.

Ant. Well, tell me now, what lady is the same
To whom you swore a secret pilgrimage,
That you to-day promised to tell me of?

Bass. 'Tis not unknown to you, Antonio,
How much I have disabled mine estate,
By something showing a more swelling port
Than my faint means would grant continuance:
Nor do I now make moan to be abridged
From such a noble rate; but my chief care
Is to come fairly off from the great debts,
Wherein my time, something too prodigal,
Hath left me gaged. To you, Antonio,
I owe the most, in money and in love;
And from your love I have a warranty
To unburthen all my plots and purposes
How to get clear of all the debts I owe.

Ant. I pray you, good Bassanio, let me know it;
And if it stand, as you yourself still do,
Within the eye of honour, be assured,
My purse, my person, my extremest means,
Lie all unlock'd to your occasions.

Bass. In my school-days, when I had lost one shaft,
I shot his fellow of the self-same flight
The self-same way with more advised watch,

To find the other forth; and by adventuring both,
I oft found both: I urge this childhood proof,
Because what follows is pure innocence.
I owe you much; and, like a wilful youth,
That which I owe is lost: but if you please
To shoot another arrow that self way
Which you did shoot the first, I do not doubt,
As I will watch the aim, or to find both,
Or bring your latter hazard back again,
And thankfully rest debtor for the first.

Ant. You know me well; and herein spend but time
To wind about my love with circumstance;
And out of doubt you do me now more wrong
In making question of my uttermost,
Than if you had made waste of all I have:
Then do but say to me what I should do,
That in your knowledge may by me be done,
And I am prest unto it; therefore, speak.

Bass. In Belmont is a lady richly left;
And she is fair, and, fairer than that word,
Of wondrous virtues: sometimes from her eyes
I did receive fair speechless messages.
Her name is Portia; nothing undervalued
To Cato's daughter, Brutus' Portia:
Nor is the wide world ignorant of her worth;
For the four winds blow in from every coast
Renowned suitors: and her sunny locks
Hang on her temples like a golden fleece;

Which makes her seat of Belmont Colchos' strand,
And many Jasons come in quest of her.
O my Antonio had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift,
That I should questionless be fortunate!

Ant. Thou know'st that all my fortunes are at sea;
Neither have I money, nor commodity
To raise a present sum: therefore go forth;
Try what my credit can in Venice do:
That shall be rack'd, even to the uttermost,
To furnish thee to Belmont, to fair Portia.
Go, presently inquire, and so will I,
Where money is; and I no question make,
To have it of my trust, or for my sake.

[*Exeunt.*

Scene II.

Belmont. A room in Portia's house.

Enter Portia and Nerissa.

Por. By my troth, Nerissa, my little body is aweary of this great world.

Ner. You would be, sweet madam, if your miseries were in the same abundance as your good fortunes are: and yet, for aught I see, they are as sick that surfeit with too much, as they that starve with nothing. It is no mean happiness, therefore, to be seated in the mean: superfluity comes sooner by white hairs; but competency lives longer.

Por. Good sentences, and well pronounced.

Ner. They would be better, if well followed.

Por. If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces. It is a good divine that follows his own instructions: I can easier teach twenty what were good to be done, than be one of the twenty to follow mine own teaching The brain may devise laws for the blood; but a hot temper leaps o'er a cold decree: such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple. But this reasoning is not in the fashion to choose me a husband. O me, the word 'choose'! I may neither choose whom I would, nor refuse whom I dislike; so is the will of a living daughter curbed by the will of a dead father. Is it not hard, Nerissa, that I cannot choose one, nor refuse none?

Ner. Your father was ever virtuous; and holy men, at their death, have good inspirations: therefore the lottery, that he hath devised in these three chests of gold, silver and lead,—whereof who chooses his meaning chooses you,—will, no doubt, never be chosen by any rightly but one who shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come?

Por. I pray thee, over-name them; and as thou

namest them, I will describe them; and, according to my description, level at my affection.

Ner. First, there is the Neapolitan prince.

Por. Ay, that's a colt indeed, for he doth nothing but talk of his horse; and he makes it a great appropriation to his own good parts, that he can shoe him himself. I am much afeard my lady, his mother, played false with a smith.

Ner. Then there is the County Palatine.

Por. He doth nothing but frown; as who should say, 'If you will not have me, choose:' he hears merry tales, and smiles not: I fear he will prove the weeping philosopher when he grows old, being so full of unmannerly sadness in his youth. I had rather be married to a death's-head with a bone in his mouth than to either of these. God defend me from these two!

Ner. How say you by the French lord, Monsieur Le Bon?

Por. God made him, and therefore let him pass for a man. In truth, I know it is a sin to be a mocker: but, he!—why, he hath a horse better than the Neapolitan's; a better bad habit of frowning than the Count Palatine: he is every man in no man; if a throstle sing, he falls straight a capering: he will fence with his own shadow: if I should marry him, I should marry twenty husbands. If he would despise me, I would forgive him; for if he love me to madness. I shall never requite him.

Ner. What say you, then, to Falconbridge, the young baron of England?

Por. You know I say nothing to him; for he understands not me, nor I him: he hath neither Latin, French, nor Italian; and you will come into the court and swear that I have a poor pennyworth in the English. He is a proper man's picture; but, alas, who can converse with a dumb-show? How oddly he is suited! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behaviour every where.

Ner. What think you of the Scottish lord, his neighbour?

Por. That he hath a neighbourly charity in him; for he borrowed a box of the ear of the Englishman, and swore he would pay him again when he was able: I think the Frenchman became his surety, and sealed under for another.

Ner. How like you the young German, the Duke of Saxony's nephew?

Por. Very vilely in the morning, when he is sober; and most vilely in the afternoon, when he is drunk: when he is best, he is a little worse than a man; and when he is worst, he is little better than a beast: an the worst fall that ever fell, I hope I shall make shift to go without him.

Ner. If he should offer to choose, and choose the right casket, you should refuse to perform your father's will, if you should refuse to accept him.

Por. Therefore, for fear of the worst, I pray thee, set a deep glass of Rhenish wine on the contrary casket; for, if the devil be within and that temptation without, I know he will choose it. I will do anything, Nerissa, ere I'll be married to a sponge.

Ner. You need not fear, lady, the having any of these lords: they have acquainted me with their determinations; which is, indeed, to return to their home, and to trouble you with no more suit, unless you may be won by some other sort than your father's imposition, depending on the caskets.

Por. If I live to be as old as Sibylla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will. I am glad this parcel of wooers are so reasonable; for there is not one among them but I dote on his very absence; and I pray God grant them a fair departure.

Ner. Do you not remember, lady, in your father's time, a Venetian, a scholar, and a soldier, that came hither in company of the Marquis of Montferrat?

Por. Yes, yes, it was Bassanio; as I think, he was so called.

Ner. True, madam: he, of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady.

Por. I remember him well; and I remember him worthy of thy praise.

Enter a Serving-man.

How now! what news?

Serv. The four strangers seek for you, madam, to take their leave: and there is a forerunner come from a fifth, the Prince of Morocco; who brings word, the prince, his master, will be here to-night.

Por. If I could bid the fifth welcome with so good a heart as I can bid the other four farewell, I should be glad of his approach: if he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me

Come Nerissa. Sirrah, go before.

Whiles we shut the gates upon one wooer, another knocks at the door. *Exeunt.*

Scene III.

Venice. A public place.

Enter Bassanio and Shylock.

Shy. Three thousand ducats; well.

Bass. Ay, sir, for three months.

Shy. For three months; well.

Bass. For the which, as I told you, Antonio shall be bound.

Shy. Antonio shall become bound; well.

Bass. May you stead me? will you pleasure me? shall I know your answer?

Shy. Three thousand ducats for three months, and Antonio bound.

Bass. Your answer to that.

Shy. Antonio is a good man.

Bass. Have you heard any imputation to the contrary?

Shy. Ho, no, no, no, no: my meaning, in saying he is a good man, is to have you understand me, that he is sufficient. Yet his means are in supposition: he hath an argosy bound to Tripolis, another to the Indies; I understand, moreover, upon the Rialto, he hath a third at Mexico, a fourth for England, and other ventures he hath, squandered abroad. But ships are but boards, sailors but men: there be land-rats and water-rats, water-thieves and land-thieves, I mean pirates; and then there is the peril of waters, winds, and rocks. The man is, notwithstanding, sufficient. Three thousand ducats; I think I may take his bond.

Bass. Be assured you may.

Shy. I will be assured I may; and, that I may be assured, I will bethink me. May I speak with Antonio?

Bass. If it please you to dine with us.

Shy. Yes, to smell pork; to eat of the habitation which your prophet, the Nazarite, conjured the devil into. I will buy with you, sell with you,

talk with you, walk with you, and so following;
but I will not eat with you, drink with you, nor
pray with you. What news on the Rialto?
Who is he comes here?

Enter Antonio.

Bass. This is Signior Antonio.

Shy. [*Aside*] How like a fawning publican he looks!
I hate him for he is a Christian;
But more for that in low simplicity
He lends out money gratis and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation; and he rails,
Even there where merchants most do congregate,
On me, my bargains, and my well-won thrift,
Which he calls interest. Cursed be my tribe,
If I forgive him!

Bass. Shylock, do you hear?

Shy. I am debating of my present store;
And, by the near guess of my memory,
I cannot instantly raise up the gross
Of full three thousand ducats. What of that?
Tubal, a wealthy Hebrew of my tribe,
Will furnish me. But soft! how many months
Do you desire? [*To Ant.*] Rest you fair, good signior;
Your worship was the last man in our mouths.

Ant. Shylock, although I neither lend nor borrow,

By taking nor by giving of excess,
Yet, to supply the ripe wants of my friend,
I'll break a custom. Is he yet possess'd
How much ye would?

Shy. Ay, ay, three thousand ducats.

Ant. And for three months.

Shy. I had forgot; three months, you told me so.
Well then, your bond; and let me see; but hear you;
Methought you said you neither lend nor borrow
Upon advantage.

Ant. I do never use it.

Shy. When Jacob grazed his uncle Laban's sheep,—
This Jacob from our holy Abram was.
As his wise mother wrought in his behalf,
The third possessor; ay, he was third,—

Ant. And what of him? did he take interest?

Shy. No, not take interest; not, as you would say,
Directly interest: mark what Jacob did
When Laban and himself were compromised
That all the eanlings which were streak'd and pied
Should fall as Jacob's hire.
This was a way to thrive, and he was blest:
And thrift is blessing, if men steal it not.

Ant. This was a venture, sir, that Jacob served for;
A thing not in his power to bring to pass,
But sway'd and fashion'd by the hand of heaven.

Was this inserted to make interest good?
Or is your gold and silver ewes and rams?

Shy. I cannot tell; I make it breed as fast:
But note me, signior.

Ant. Mark you this, Bassanio,
The devil can cite Scripture for his purpose.
An evil soul, producing holy witness,
Is like a villain with a smiling cheek;
A goodly apple rotten at the heart:
O, what a goodly outside falsehood hath!

Shy. Three thousand ducats; 'tis a good round sum.
Three months from twelve; then, let me see;
the rate—

Ant. Well, Shylock, shall we be beholding to you?

Shy. Signior Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances:
Still have I borne it with a patient shrug;
For sufferance is the badge of all our tribe.
You call me misbeliever, cut-throat, dog,
And spit upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears you need my help:
Go to, then; you come to me, and you say
'Shylock, we would have moneys:' you say so;
You, that did void your rheum upon my beard,
And foot me, as you spurn a stranger cur
Over your threshold: moneys is your suit.
What should I say to you? Should I not say
'Hath a dog money? is it possible

A cur can lend three thousand ducats?' Or
Shall I bend low and in a bondsman's key,
With bated breath and whispering humbleness,
Say this,—
'Fair sir, you spit on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I'll lend you thus much moneys'?

Ant. I am as like to call thee so again,
To spit on thee again, to spurn thee too.
If thou wilt lend this money, lend it not
As to thy friends; for when did friendship take
A breed of barren metal of his friend?
But lend it rather to thine enemy;
Who if he break, thou mayest with better face
Exact the penalty.

Shy. Why, look you, how you storm!
I would be friends with you, and have your love,
Forget the shames that you have stain'd me with,
Supply your present wants, and take no doit
Of usance for my moneys, and you'll not hear me:
This is kind I offer.

Bass. This were kindness.

Shy. This kindness will I show.
Go with me to a notary, seal me there
Your single bond; and, in a merry sport,
If you repay me not on such a day,
In such a place, such sum or sums as are

Express'd in the condition, let the forfeit
Be nominated for an equal pound
Of your fair flesh, to be cut off and taken
In what part of your body pleaseth me.

Ant. Content, i' faith: I'll seal to such a bond,
And say there is much kindness in the Jew.

Bass. You shall not seal to such a bond for me:
I'll rather dwell in my necessity.

Ant. Why, fear not, man; I will not forfeit it:
Within these two months, that's a month before
This bond expires, I do expect return
Of thrice three times the value of this bond.

Shy. O father Abram, what these Christians are,
Whose own hard dealings teaches them suspect
The thoughts of others! Pray you, tell me this;
If he should break his day, what should I gain
By the exaction of the forfeiture?
A pound of man's flesh taken from a man
Is not so estimable, profitable neither,
As flesh of muttons, beefs, or goats. I say,
To buy his favour, I extend this friendship:
If he will take it, so; if not, adieu;
And for my love, I pray you wrong me not.

Ant. Yes, Shylock, I will seal unto this bond.

Shy. Then meet me forthwith at the notary's;
Give him direction for this merry bond;
And I will go and purse the ducats straight;
See to my house, left in the fearful guard
Of an unthrifty knave; and presently
I will be with you.

Ant. Hie thee, gentle Jew. [*Exit Shylock.*
The Hebrew will turn Christian: he grows kind.
Bass. I like not fair terms and a villain's mind.
Ant. Come on: in this there can be no dismay;
My ships come home a month before the day.
[*Exeunt.*

ACT SECOND.

Scene I.

Belmont. A room in Portia's house.

Flourish of cornets. Enter the Prince of Morocco and his train; Portia, Nerissa, and others attending.

Mor. Mislike me not for my complexion,
The shadow'd livery of the burnish'd sun,
To whom I am a neighbour and near bred.
Bring me the fairest creature northward born,
Where Phœbus' fire scarce thaws the icicles,
And let us make incision for your love,
To prove whose blood is reddest, his or mine.
I tell thee, lady, this aspect of mine
Hath fear'd the valiant: by my love, I swear
The best-regarded virgins of our clime
Have loved it too: I would not change this hue,
Except to steal your thoughts, my gentle queen.

Por. In terms of choice I am not solely led
By nice direction of a maiden's eyes;
Besides, the lottery of my destiny
Bars me the right of voluntary choosing:
But if my father had not scanted me
And hedged me by his wit, to yield myself
His wife who wins me by that means I told you,
Yourself, renowned prince then stood as fair

As any comer I have look'd on yet
For my affection.

Mor. Even for that I thank you:
Therefore, I pray you, lead me to the caskets,
To try my fortune. By this scimitar
That slew the Sophy, and a Persian prince
That won three fields of Sultan Solyman,
I would outstare the sternest eyes that look,
Outbrave the heart most daring on the earth,
Pluck the young sucking cubs from the she-bear,
Yea, mock the lion when he roars for prey,
To win thee, lady. But, alas the while!
If Hercules and Lichas play at dice
Which is the better man, the greater throw
May turn by fortune from the weaker hand:
So is Alcides beaten by his page;
And so may I, blind fortune leading me,
Miss that which one unworthier may attain,
And die with grieving.

Por. You must take your chance,
And either not attempt to choose at all,
Or swear before you choose, if you choose wrong,
Never to speak to lady afterward
In way of marriage: therefore be advised.

Mor. Nor will not. Come, bring me unto my chance.

Por. First, forward to the temple: after dinner
Your hazard shall be made.

Mor. Good fortune then!
To make me blest or cursed'st among men.
[*Cornets, and exeunt.*

Scene II.

Venice. A street.

Enter Launcelot.

Laun. Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow, and tempts me, saying to me, 'Gobbo, Launcelot Gobbo. good Launcelot,' or 'good Launcelot Gobbo, use your legs, take the start, run away.' My conscience says, 'No; take heed, honest Launcelot; take heed, honest Gobbo', or, as aforesaid, 'honest Launcelot Gobbo; do not run; scorn running with thy heels.' Well, the most courageous fiend bids me pack: 'Via!' says the fiend; 'away!' says the fiend; 'for the heavens, rouse up a brave mind,' says the fiend, and 'run.' Well, my conscience, hanging about the neck of my heart, says very wisely to me, 'My honest friend Launcelot, being an honest man's son,'—or rather an honest woman's son;—for, indeed, my father did something smack, something grow to, he had a kind of taste;—well, my conscience says, 'Launcelot, budge not.' 'Budge,' says the fiend. 'Budge not,' says my conscience. 'Conscience,' say I, 'you counsel

well:' 'Fiend,' say I, 'you counsel well.' To be ruled by my conscience, I should stay with the Jew my master, who, God bless the mark, is a kind of devil; and, to run away from the Jew, I should be ruled by the fiend, who, saving your reverence, is the devil himself. Certainly the Jew is the very devil incarnal; and, in my conscience, my conscience is but a kind of hard conscience, to offer to counsel me to stay with the Jew. The fiend gives the more friendly counsel: I will run, fiend; my heels are at your command; I will run.

Enter Old Gobbo, with a basket.

Gob. Master young man, you, I pray you, which is the way to master Jew's?

Laun. [*Aside*] O heavens, this is my true-begotten father! who, being more than sand-blind, high-gravel blind, knows me not: I will try confusions with him.

Gob. Master young gentleman, I pray you, which is the way to master Jew's?

Laun. Turn up on your right hand at the next turning, but, at the next turning of all, on your left; marry, at the very next turning, turn of no hand, but turn down indirectly to the Jew's house.

Gob. By God's sonties, 'twill be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, dwell with him or no?

Laun. Talk you of young Master Launcelot? [*Aside*] Mark me now; now will I raise the

waters. Talk you of young Master Launcelot?

Gob. No master, sir, but a poor man's son; his father, though I say it, is an honest, exceeding poor man, and, God be thanked, well to live.

Laun. Well, let his father be what a' will, we talk of young Master Launcelot.

Gob. Your worship's friend, and Launcelot, sir.

Laun. But I pray you, ergo, old man, ergo, I beseech you, talk you of young Master Launcelot?

Gob. Of Launcelot, an't please your mastership.

Laun. Ergo, Master Launcelot. Talk not of Master Launcelot, father; for the young gentleman, according to Fates and Destinies and such odd sayings, the Sisters Three and such branches of learning, is indeed deceased; or, as you would say in plain terms, gone to heaven.

Gob. Marry, God forbid! the boy was the very staff of my age, my very prop.

Laun. Do I look like a cudgel or a hovel-post, a staff or a prop? Do you know me, father?

Gob. Alack the day, I know you not, young gentleman: but, I pray you, tell me, is my boy, God rest his soul, alive or dead?

Laun. Do you not know me, father?

Gob. Alack, sir, I am sand-blind; I know you not.

Laun. Nay, indeed, if you had your eyes, you might fail of the knowing me: it is a wise father that

knows his own child. Well, old man, I will tell you news of your son: give me your blessing: truth will come to light; murder cannot be hid long; a man's son may; but, at the length, truth will out.

Gob. Pray you, sir, stand up: I am sure you are not Launcelot, my boy.

Laun. Pray you, let's have no more fooling about it, but give me your blessing: I am Launcelot, your boy that was, your son that is, your child that shall be.

Gob. I cannot think you are my son.

Laun. I know not what I shall think of that: but I am Launcelot, the Jew's man; and I am sure Margery your wife is my mother.

Gob. Her name is Margery, indeed: I'll be sworn, if thou be Launcelot, thou art mine own flesh and blood. Lord worshipped might he be! what a beard hast thou got! thou hast got more hair on thy chin than Dobbin my fill-horse has on his tail.

Laun. It should seem, then, that Dobbin's tail grows backward: I am sure he had more hair of his tail than I have of my face when I last saw him.

Gob. Lord, how art thou changed! How dost thou and thy master agree? I have brought him a present. How 'gree you now?

Laun. Well, well: but, for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground. My master's a

very Jew: give him a present! give him a halter: I am famished in his service; you may tell every finger I have with my ribs. Father, I am glad you are come: give me your present to one Master Bassanio, who, indeed, gives rare new liveries: if I serve not him, I will run as far as God has any ground. O rare fortune! here comes the man: to him, father; for I am a Jew, if I serve the Jew any longer.

Enter Bassanio, with Leonardo and other followers.

Bass. You may do so; but let it be so hasted, that supper be ready at the farthest by five of the clock. See these letters delivered; put the liveries to making; and desire Gratiano to come anon to my lodging. [*Exit a Servant.*

Laun. To him, father.

Gob. God bless your worship!

Bass. Gramercy! wouldst thou aught with me?

Gob. Here's my son, sir, a poor boy,—

Laun. Not a poor boy, sir, but the rich Jew's man; that would, sir,—as my father shall specify,—

Gob. He hath a great infection, sir, as one would say, to serve—

Laun. Indeed, the short and the long is, I serve the Jew, and have a desire,—as my father shall specify,—

Gob. His master and he, saving your worship's reverence, are scarce cater-cousins,—

Laun. To be brief, the very truth is that the Jew,

having done me wrong, doth cause me,—as my father, being, I hope, an old man, shall frutify unto you,—

Gob. I have here a dish of doves that I would bestow upon your worship, and my suit is,—

Laun. In very brief, the suit is impertinent to myself, as your worship shall know by this honest old man; and, though I say it, though old man, yet poor man, my father.

Bass. One speak for both. What would you?

Laun. Serve you, sir.

Gob. That is the very defect of the matter, sir.

Bass. I know thee well; thou hast obtain'd thy suit:
Shylock thy master spoke with me this day,
And hath preferr'd thee, if it be preferment
To leave a rich Jew's service, to become
The follower of so poor a gentleman.

Laun. The old proverb is very well parted between my master Shylock and you, sir: you have the grace of God, sir, and he hath enough.

Bass. Thou speak'st it well. Go, father, with thy son.
Take leave of thy old master and inquire
My lodging out. Give him a livery
More guarded than his fellows': see it done.

Laun. Father, in. I cannot get a service, no; I have ne'er a tongue in my head. Well, if any man in Italy have a fairer table which doth offer to swear upon a book, I shall have good fortune. Go to, here's a simple line of life: here's a small

trifle of wives: alas, fifteen wives is nothing! eleven widows and nine maids is a simple coming-in for one man: and then to 'scape drowning thrice, and to be in peril of my life with the edge of a feather-bed; here are simple 'scapes. Well, if Fortune be a woman, she's a good wench for this gear. Father, come; I'll take my leave of the Jew in the twinkling of an eye.

[*Exeunt Launcelot and Old Gobbo.*

Bass. I pray thee, good Leonardo, think on this:
These things being bought and orderly bestow'd,
Return in haste, for I do feast to-night
My best-esteem'd acquaintance: hie thee, go.

Leon. My best endeavours shall be done herein.

Enter Gratiano.

Gra. Where is your master?

Leon. Yonder, sir, he walks. [*Exit.*

Gra. Signior Bassanio,—

Bass. Gratiano!

Gra. I have a suit to you.

Bass. You have obtain'd it.

Gra. You must not deny me: I must go with you to Belmont.

Bass. Why, then you must. But hear thee, Gratiano:
Thou art too wild, too rude, and bold of voice;
Parts that become thee happily enough,
And in such eyes as ours appear not faults;
But where thou art not known, why there they show

Something too liberal. Pray thee, take pain
To allay with some cold drops of modesty
Thy skipping spirit; lest, through thy wild behaviour,
I be misconstrued in the place I go to,
And lose my hopes.

Gra. Signior Bassanio, hear me:
If I do not put on a sober habit,
Talk with respect, and swear but now and then,
Wear prayer-books in my pocket, look demurely;
Nay more, while grace is saying, hood mine eyes
Thus with my hat, and sigh, and say 'amen;'
Use all the observance of civility,
Like one well studied in a sad ostent
To please his grandam, never trust me more.

Bass. Well, we shall see your bearing.

Gra. Nay, but I bar to-night: you shall not gauge me
By what we do to-night.

Bass. No, that were pity:
I would entreat you rather to put on
Your boldest suit of mirth, for we have friends
That purpose merriment. But fare you well:
I have some business.

Gra. And I must to Lorenzo and the rest:
But we will visit you at supper-time. [*Exeunt.*

Scene III.

The same. A room in Shylock's house.

Enter Jessica and Launcelot.

Jes. I am sorry thou wilt leave my father so:
Our house is hell; and thou, a merry devil,
Didst rob it of some taste of tediousness.
But fare thee well; there is a ducat for thee:
And, Launcelot, soon at supper shalt thou see
Lorenzo, who is thy new master's guest:
Give him this letter; do it secretly;
And so farewell: I would not have my father
See me in talk with thee.

Laun. Adieu! tears exhibit my tongue. Most beautiful pagan, most sweet Jew, adieu: these foolish drops do something drown my manly spirit: adieu.

Jes. Farewell, good Launcelot. [*Exit Launcelot.*
Alack, what heinous sin is it in me
To be ashamed to be my father's child!
But though I am a daughter to his blood,
I am not to his manners. O Lorenzo,
If thou keep promise, I shall end this strife,
Become a Christian, and thy loving wife. [*Exit.*

Scene IV.

The same. A street.

Enter Gratiano, Lorenzo, Salarino, and Salanio.

Lor. Nay, we will slink away in supper-time,
Disguise us at my lodging, and return
All in an hour.

Gra. We have not made good preparation.

Salar. We have not spoke us yet of torch-bearers.

Salan. 'Tis vile, unless it may be quaintly order'd,
And better in my mind not undertook.

Lor. 'Tis now but four o'clock: we have two hours
To furnish us.

Enter Launcelot with a letter.

Friend Launcelot, what's the news?

Laun. An it shall please you to break up this, it shall seem to signify.

Lor. I know the hand: in faith, 'tis a fair hand;
And whiter than the paper it writ on
Is the fair hand that writ.

Gra. Love-news, in faith.

Laun. By your leave, sir.

Lor. Whither goest thou?

Laun. Marry, sir, to bid my old master the Jew to sup to-night with my new master the Christian.

Lor. Hold here, take this: tell gentle Jessica
I will not fail her; speak it privately.
Go, gentlemen, [*Exit Launcelot.*

Will you prepare you for this masque to-night?
I am provided of a torch-bearer.

Salar. Ay, marry, I'll be gone about it straight.

Salan. And so will I.

Lor. Meet me and Gratiano
At Gratiano's lodging some hour hence.

Salar. 'Tis good we do so. [*Exeunt Salar. and Salan.*

Gra. Was not that letter from fair Jessica?

Lor. I must needs tell thee all. She hath directed
How I shall take her from her father's house;
What gold and jewels she is furnish'd with;
What page's suit she hath in readiness.
If e'er the Jew her father come to heaven,
It will be for his gentle daughter's sake:
And never dare misfortune cross her foot,
Unless she do it under this excuse,
That she is issue to a faithless Jew.
Come, go with me; peruse this as thou goest:
Fair Jessica shall be my torch-bearer. [*Exeunt.*

Scene V.

The same. Before Shylock's house.

Enter Shylock and Launcelot.

Shy. Well, thou shalt see, thy eyes shall be thy judge,
The difference of old Shylock and Bassanio:—
What, Jessica!—thou shalt not gormandise,
As thou hast done with me:—What, Jessica!—

And sleep and snore, and rend apparel out;— 5
Why, Jessica, I say!

Laun. Why, Jessica!

Shy. Who bids thee call? I do not bid thee call.

Laun. Your worship was wont to tell me that I could do nothing without bidding.

Enter Jessica.

Jes. Call you? what is your will? 10

Shy. I am bid forth to supper, Jessica:
There are my keys. But wherefore should I go?
I am not bid for love; they flatter me:
But yet I'll go in hate, to feed upon
The prodigal Christian. Jessica, my girl, 15
Look to my house. I am right loath to go:
There is some ill a-brewing towards my rest,
For I did dream of money-bags to-night.

Laun. I beseech you, sir, go: my young master doth expect your reproach. 20

Shy. So do I his.

Laun. And they have conspired together. I will not say you shall see a masque; but if you do, then it was not for nothing that my nose fell a-bleeding on Black-Monday last at six o'clock 25 i' the morning, falling out that year on Ash-Wednesday was four year, in the afternoon.

Shy. What, are there masques? Hear you me, Jessica:
Lock up my doors; and when you hear the drum,

And the vile squealing of the wry-necked fife.
Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with varnish'd faces;
But stop my house's ears, I mean my casements:
Let not the sound of shallow foppery enter
My sober house. By Jacob's staff, I swear
I have no mind of feasting forth to-night:
But I will go. Go you before me, sirrah;
Say I will come.

Laun. I will go before, sir. Mistress, look out at window, for all this;
There will come a Christian by,
Will be worth a Jewess' eye. [*Exit.*

Shy. What says that fool of Hagar's offspring, ha?

Jes. His words were, 'Farewell, mistress;' nothing else.

Shy. The patch is kind enough, but a huge feeder;
Snail-slow in profit, and he sleeps by day
More than the wild-cat: drones hive not with me;
Therefore I part with him; and part with him
To one that I would have him help to waste
His borrow'd purse. Well, Jessica, go in:
Perhaps I will return immediately:
Do as I bid you; shut doors after you:
Fast bind, fast find,
A proverb never stale in thrifty mind. [*Exit.*

Jes. Farewell; and if my fortune be not crost,
I have a father, you a daughter, lost. [*Exit.*

Scene VI.

The same.

Enter Gratiano and Salarino, masqued.

Gra. This is the pent-house under which Lorenzo
Desired us to make stand.
Salar. His hour is almost past.
Gra. And it is marvel he out-dwells his hour,
For lovers ever run before the clock.
Salar. O, ten times faster Venus' pigeons fly
To seal love's bonds new-made, than they are wont
To keep obliged faith unforfeited!
Gra. That ever holds: who riseth from a feast
With that keen appetite that he sits down?
Where is the horse that doth untread again
His tedious measures with the unbated fire
That he did pace them first? All things that are,
Are with more spirit chased than enjoy'd.
How like a younker or a prodigal
The scarfed bark puts from her native bay,
Hugg'd and embraced by the strumpet wind!
How like the prodigal doth she return,
With over-weather'd ribs and ragged sails,
Lean, rent, and beggar'd by the strumpet wind!
Salar. Here comes Lorenzo: more of this hereafter.

Enter Lorenzo.

Lor. Sweet friends, your patience for my long abode;
Not I, but my affairs, have made you wait:
When you shall please to play the thieves for wives,
I'll watch as long for you then. Approach;
Here dwells my father Jew. Ho! who's within?

Enter Jessica, above, in boy's clothes.

Jes. Who are you? Tell me, for more certainty,
Albeit I'll swear that I do know your tongue.
Lor. Lorenzo, and thy love.
Jes. Lorenzo, certain; and my love, indeed,
For who love I so much? And now who knows
But you, Lorenzo, whether I am yours?
Lor. Heaven and thy thoughts are witness that thou art.
Jes. Here, catch this casket; it is worth the pains.
I am glad 'tis night, you do not look on me,
For I am much ashamed of my exchange:
But love is blind, and lovers cannot see
The pretty follies that themselves commit;
For if they could, Cupid himself would blush
To see me thus transformed to a boy.
Lor. Descend, for you must be my torch-bearer.
Jes. What, must I hold a candle to my shames?

They in themselves, good sooth, are too, too light.
Why, 'tis an office of discovery, love;
And I should be obscured.

Lor. So are you, sweet,
Even in the lovely garnish of a boy.
But come at once;
For the close night doth play the runaway,
And we are stay'd for at Bassanio's feast.

Jes. I will make fast the doors, and gild myself
With some more ducats, and be with you straight

[*Exit above.*

Gra. Now, by my hood, a Gentile, and no Jew.

Lor. Beshrew me but I love her heartily;
For she is wise, if I can judge of her;
And fair she is, if that mine eyes be true;
And true she is, as she hath proved herself;
And therefore, like herself, wise, fair, and true,
Shall she be placed in my constant soul.

Enter Jessica, below.

What, art thou come? On, gentlemen; away!
Our masquing mates by this time for us stay.

[*Exit with Jessica and Salarino.*

Enter Antonio.

Ant. Who's there?

Gra. Signior Antonio!

Ant. Fie, fie, Gratiano; where are all the rest?
'Tis nine o'clock: our friends all stay for you.

No masque to-night: the wind is come about;
Bassanio presently will go aboard:
I have sent twenty out to seek for you.
Gra. I am glad on 't: I desire no more delight
Than to be under sail and gone to-night. [*Exeunt.*

Scene VII.

Belmont. A room in Portia's house.

Flourish of cornets. Enter Portia, with the Prince of Morocco, and their trains.

Por. Go draw aside the curtains, and discover
The several caskets to this noble prince.
Now make your choice.
Mor. The first, of gold, who this inscription bears,
'Who chooseth me shall gain what many men desire;'
The second, silver, which this promise carries,
'Who chooseth me shall get as much as he deserves;'
This third, dull lead, with warning all as blunt,
'Who chooseth me must give and hazard all he hath.'
How shall I know if I do choose the right?
Por. The one of them contains my picture, prince:
If you choose that, then I am yours withal.
Mor. Some god direct my judgment! Let me see;
I will survey the inscriptions back again.
What says this leaden casket?

'Who chooseth me must give and hazard all he hath.'
Must give,—for what? for lead? hazard for lead?
This casket threatens. Men that hazard all
Do it in hope of fair advantages:
A golden mind stoops not to shows of dross;
I'll then nor give nor hazard aught for lead.
What says the silver with her virgin hue?
'Who chooseth me shall get as much as he deserves.'
As much as he deserves! Pause there, Morocco,
And weigh thy value with an even hand:
If thou be'st rated by thy estimation,
Thou dost deserve enough; and yet enough
May not extend so far as to the lady:
And yet to be afeared of my deserving
Were but a weak disabling of myself.
As much as I deserve! Why, that's the lady:
I do in birth deserve her, and in fortunes,
In graces and in qualities of breeding;
But more than these, in love, I do deserve.
What if I stray'd no further, but chose here?
Let's see once more this saying graved in gold;
'Who chooseth me shall gain what many men desire.'
Why, that's the lady; all the world desires her;
From the four corners of the earth they come,
To kiss this shrine, this mortal-breathing saint:

The Hyrcanian deserts and the vasty wilds
Of wide Arabia are as throughfares now
For princes to come view fair Portia:
The watery kingdom, whose ambitions head
Spits in the face of heaven, is no bar
To stop the foreign spirits; but they come,
As o'er a brook, to see fair Portia.
One of these three contains her heavenly picture.
Is 't like that lead contains her? 'Twere damnation
To think so base a thought: it were too gross
To rib her cerecloth in the obscure grave.
Or shall I think in silver she's immured,
Being ten times undervalued to tried gold?
O sinful thought! Never so rich a gem
Was set in worse than gold. They have in England
A coin that bears the figure of an angel
Stamped in gold, but that's insculp'd upon;
But here an angel in a golden bed
Lies all within. Deliver me the key:
Here do I choose, and thrive I as I may!

Por. There, take it, prince; and if my form lie there,
Then I am yours. [*He unlocks the golden casket.*

Mor. O hell! what have we here?
A carrion Death, within whose empty eye
There is a written scroll! I'll read the writing.

[*Reads*] All that glisters is not gold;
Often have you heard that told:

Many a man his life hath sold
But my outside to behold:
Gilded tombs do worms infold.
Had you been as wise as bold,
Young in limbs, in judgment old,
Your answer had not been inscroll'd:
Fare you well; your suit is cold.
Cold, indeed; and labour lost:
Then, farewell, heat, and welcome, frost!
Portia, adieu. I have too grieved a heart
To take a tedious leave: thus losers part.
[*Exit with his train. Flourish of cornets.*
Por. A gentle riddance. Draw the curtains, go.
Let all of his complexion choose me so. [*Exeunt.*

Scene VIII.

Venice. A street.

Enter Salarino and Salanio.

Salar. Why, man, I saw Bassanio under sail:
With him is Gratiano gone along;
And in their ship I am sure Lorenzo is not.
Salan. The villain Jew with outcries raised the Duke,
Who went with him to search Bassanio's ship.
Salar. He came too late, the ship was under sail:
But there the Duke was given to understand
That in a gondola were seen together
Lorenzo and his amorous Jessica:
Besides, Antonio certified the Duke

They were not with Bassanio in his ship.
Salar. I never heard a passion so confused,
So strange, outrageous, and so variable,
As the dog Jew did utter in the streets:
'My daughter! O my ducats! O my daughter!
Fled with a Christian! O my Christian ducats!
Justice! the law! my ducats, and my daughter!
A sealed bag, two sealed bags of ducats,
Of double ducats, stolen from me by my daughter!
And jewels, two stones, two rich and precious stones,
Stolen by my daughter! Justice! find the girl!
She hath the stones upon her, and the ducats!
Salar. Why, all the boys in Venice follow him,
Crying, his stones, his daughter, and his ducats.
Salan. Let good Antonio look he keep his day,
Or he shall pay for this.
Salar. Marry, well remember'd.
I reason'd with a Frenchman yesterday,
Who told me, in the narrow seas that part
The French and English, there miscarried
A vessel of our country richly fraught:
I thought upon Antonio when he told me;
And wish'd in silence that it were not his.
Salan. You were best to tell Antonio what you hear;
Yet do not suddenly, for it may grieve him.
Salar. A kinder gentleman treads not the earth.
I saw Bassanio and Antonio part:
Bassanio told him he would make some speed

Of his return: he answer'd, 'Do not so;
Slubber not business for my sake, Bassanio,
But stay the very riping of the time;
And for the Jew's bond which he hath of me,
Let it not enter in your mind of love:
Be merry; and employ your chiefest thoughts
To courtship, and such fair ostents of love
As shall conveniently become you there:'
And even there, his eye being big with tears,
Turning his face, he puts his hand behind him,
And with affection wondrous sensible
He wrung Bassanio's hand; and so they parted.

Salan. I think he only loves the world for him.
I pray thee, let us go and find him out,
And quicken his embraced heaviness
With some delight or other.

Salar. Do we so. [*Exeunt.*

Scene IX.

Belmont. A room in Portia's house.

Enter Nerissa and a Servitor.

Ner. Quick, quick, I pray thee: draw the curtain straight:
The Prince of Arragon hath ta'en his oath,
And comes to his election presently.

Flourish of cornets. Enter the Prince of Arragon, Portia, and their trains.

Por. Behold, there stand the caskets, noble prince:
If you choose that wherein I am contain'd,

Straight shall our nuptial rites be solemnized:
But if you fail, without more speech, my lord,
You must be gone from hence immediately.

Ar. I am enjoin'd by oath to observe three things:
First, never to unfold to any one
Which casket 'twas I chose; next, if I fail
Of the right casket, never in my life
To woo a maid in way of marriage:
Lastly,
If I do fail in fortune of my choice
Immediately to leave you and be gone.

Por. To these injunctions every one doth swear
That comes to hazard for my worthless self.

Ar. And so have I address'd me. Fortune now
To my heart's hope! Gold; silver; and base lead.
'Who chooseth me must give and hazard all he hath.'
You shall look fairer, ere I give or hazard.
What says the golden chest? ha! let me see:
'Who chooseth me shall gain what many men desire.'
What many men desire! that 'many' may be meant
By the fool multitude, that choose by show,
Not learning more than the fond eye doth teach;
Which pries not to the interior, but, like the martlet,
Builds in the weather on the outward wall,

Even in the force and road of casualty.
I will not choose what many men desire,
Because I will not jump with common spirits,
And rank me with the barbarous multitudes.
Why, then to thee, thou silver treasure-house;
Tell me once more what title thou dost bear:
'Who chooseth me shall get as much as he deserves:'
And well said too; for who shall go about
To cozen fortune, and be honourable
Without the stamp of merit? Let none presume
To wear an undeserved dignity.
O, that estates, degrees, and offices
Were not derived corruptly, and that clear honour
Were purchased by the merit of the wearer!
How many then should cover that stand bare!
How many be commanded that command!
How much low peasantry would then be glean'd
From the true seed of honour! and how much honour
Pick'd from the chaff and ruin of the times,
To be new-varnish'd! Well, but to my choice:
'Who chooseth me shall get as much as he deserves.'
I will assume desert. Give me a key for this,
And instantly unlock my fortunes here.

[*He opens the silver casket.*

Por. [*Aside*] Too long a pause for that which you find there.

Ar. What's here? the portrait of a blinking idiot,
Presenting me a schedule! I will read it.
How much unlike art thou to Portia!
How much unlike my hopes and my deservings!
'Who chooseth me shall have as much as he deserves.'
Did I deserve no more than a fool's head?
Is that my prize? are my deserts no better?

Por. To offend, and judge, are distinct offices,
And of opposed natures.

Ar. What is here?

[*Reads*] The fire seven times tried this:
Seven times tried that judgment is,
That did never choose amiss.
Some there be that shadows kiss;
Such have but a shadow's bliss:
There be fools alive, I wis,
Silver'd o'er; and so was this.
Take what wife you will to bed,
I will ever be your head:
So be gone: you are sped.

Still more fool I shall appear
By the time I linger here:
With one fool's head I came to woo,
But I go away with two.
Sweet, adieu. I'll keep my oath,
Patiently to bear my wroth.

[*Exeunt Arragon and train.*

Por. Thus hath the candle singed the moth.

O, these deliberate fools! when they do choose,
They have the wisdom by their wit to lose.
Ner. The ancient saying is no heresy,
Hanging and wiving goes by destiny.
Por. Come, draw the curtain, Nerissa.

Enter a Servant.

Serv. Where is my lady?
Por. Here: what would my lord?
Serv. Madam, there is alighted at your gate
A young Venetian, one that comes before
To signify the approaching of his lord;
From whom he bringeth sensible regreets,
To wit, besides commends and courteous breath,
Gifts of rich value. Yet I have not seen
So likely an ambassador of love:
A day in April never came so sweet,
To show how costly summer was at hand,
As this fore-spurrer comes before his lord.
Por. No more, I pray thee: I am half afeard
Thou wilt say anon he is some kin to thee,
Thou spend'st such high-day wit in praising him.
Come, come, Nerissa; for I long to see
Quick Cupid's post that comes so mannerly.
Ner. Bassanio, lord Love, if thy will it be! [*Exeunt.*

ACT THIRD

Scene I.

Venice. A street.

Enter Salanio and Salarino.

Salan. Now, what news on the Rialto?

Salar. Why, yet it lives there unchecked, that Antonio hath a ship of rich lading wrecked on the narrow seas; the Goodwins, I think they call the place; a very dangerous flat and fatal, where the carcases of many a tall ship lie buried, as they say, if my gossip Report be an honest woman of her word.

Salan. I would she were as lying a gossip in that as ever knapped ginger, or made her neighbours believe she wept for the death of a third husband. But it is true, without any slips of prolixity, or crossing the plain highway of talk, that the good Antonio, the honest Antonio,— O that I had a title good enough to keep his name company!—

Salar. Come, the full stop.

Salan. Ha! what sayest thou! Why, the end is, he hath lost a ship.

Salar. I would it might prove the end of his losses.

Salan. Let me say 'amen' betimes, lest the devil cross my prayer, for here he comes in the likeness of a Jew.

Enter Shylock.

How now, Shylock! what news among the merchants?

Shy. You knew, none so well, none so well as you, of my daughter's flight.

Salar. That's certain: I, for my part, knew the tailor that made the wings she flew withal.

Salan. And Shylock, for his own part, knew the bird was fledged; and then it is the complexion of them all to leave the dam.

Shy. She is damned for it.

Salar. That's certain, if the devil may be her judge.

Shy. My own flesh and blood to rebel!

Salan. Out upon it, old carrion! rebels it at these years?

Shy. I say, my daughter is my flesh and blood.

Salar. There is more difference between thy flesh and hers than between jet and ivory; more between your bloods than there is between red wine and rhenish. But tell us, do you hear whether Antonio have had any loss at sea or no?

Shy. There I have another bad match: a bankrupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that was used to come so smug upon the mart; let him look to his bond: he was wont to call me usurer; let him look to his bond: he was wont to lend money for a Christian courtesy; let him look to his bond.

Salar. Why, I am sure, if he forfeit, thou wilt not take his flesh: what's that good for?

Shy. To bait fish withal: if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? if we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge? The villany you teach me, I will execute; and it shall go hard but I will better the instruction.

Enter a Servant.

Serv. Gentlemen, my master Antonio is at his house, and desires to speak with you both.

Salar. We have been up and down to seek him.

Enter Tubal.

Salan. Here comes another of the tribe: a third cannot be matched, unless the devil himself turn Jew. [*Exeunt Salan., Salar., and Servant.*

Shy. How now, Tubal! what news from Genoa? hast thou found my daughter?

Tub. I often came where I did hear of her, but cannot find her.

Shy. Why, there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now: two thousand ducats in that; and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear! would she were hearsed at my foot, and the ducats in her coffin! No news of them? Why, so:—and I know not what's spent in the search: why, thou loss upon loss! the thief gone with so much, and so much to find the thief; and no satisfaction, no revenge: nor no ill luck stirring but what lights on my shoulders; no sighs but of my breathing; no tears but of my shedding.

Tub. Yes, other men have ill luck too: Antonio, as I heard in Genoa,—

Shy. What, what, what? ill luck, ill luck?

Tub. Hath an argosy cast away, coming from Tripolis.

Shy. I thank God, I thank God! Is 't true, is 't true?

Tub. I spoke with some of the sailors that escaped the wreck.

Shy. I thank thee, good Tubal: good news, good news! ha, ha! where? in Genoa?

Tub. Your daughter spent in Genoa, as I heard, in one night fourscore ducats.

Shy. Thou stick'st a dagger in me: I shall never see my gold again: fourscore ducats at a sitting! fourscore ducats!

Tub. There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.

Shy. I am very glad of it: I'll plague him; I'll torture him: I am glad of it.

Tub. One of them showed me a ring that he had of your daughter for a monkey.

Shy. Out upon her! Thou torturest me, Tubal: it was my turquoise; I had it of Leah when I was a bachelor: I would not have given it for a wilderness of monkeys.

Tub. But Antonio is certainly undone.

Shy. Nay, that's true, that's very true. Go, Tubal, fee me an officer; bespeak him a fortnight before. I will have the heart of him, if he forfeit; for, were he out of Venice, I can make what merchandise I will. Go, go, Tubal, and meet me at our synagogue; go, good Tubal; at our synagogue, Tubal. [*Exeunt.*

Scene II.

Belmont. A room in Portia's house.

Enter Bassanio, Portia, Gratiano Nerissa, and Attendants.

Por. I pray you, tarry: pause a day or two
Before you hazard; for, in choosing wrong,
I lose your company: therefore forbear awhile.
There's something tells me, but it is not love,
I would not lose you; and you know yourself,
Hate counsels not in such a quality.
But lest you should not understand me well,—
And yet a maiden hath no tongue but thought,—
I would detain you here some month or two
Before you venture for me. I could teach you
How to choose right, but I am then forsworn;
So will I never be: so may you miss me;
But if you do, you'll make me wish a sin,
That I had been forsworn. Beshrew your eyes,
They have o'er-look'd me, and divided me;
One half of me is yours, the other half yours,
Mine own, I would say; but if mine, then yours,
And so all yours! O, these naughty times
Put bars between the owners and their rights!
And so, though yours, not yours. Prove it so,
Let fortune go to hell for it, not I.
I speak too long; but 'tis to peize the time,
To eke it and to draw it out in length,
To stay you from election.

Bass. Let me choose;
For as I am, I live upon the rack.
Por. Upon the rack, Bassanio! then confess
What treason there is mingled with your love.
Bass. None but that ugly treason of mistrust,
Which makes me fear the enjoying of my love:
There may as well be amity and life
'Tween snow and fire, as treason and my love.
Por. Ay, but I fear you speak upon the rack,
Where men enforced do speak any thing.
Bass. Promise me life, and I'll confess the truth.
Well, then, confess and live.
Bass. 'Confess,' and 'love,'
Had been the very sum of my confession:
O happy torment, when my torturer
Doth teach me answers for deliverance!
But let me to my fortune and the caskets.
Por. Away, then! I am lock'd in one of them:
If you do love me, you will find me out.
Nerissa and the rest, stand all aloof.
Let music sound while he doth make his choice;
Then, if he lose, he makes a swan-like end,
Fading in music: that the comparison
May stand more proper, my eye shall be the stream,
And watery death-bed for him. He may win;
And what is music then? Then music is
Even as the flourish when true subjects bow
To a new-crowned monarch: such it is

As are those dulcet sounds in break of day
That creep into the dreaming bridegroom's ear,
And summon him to marriage. Now he goes,
With no less presence, but with much more love,
Than young Alcides, when he did redeem
The virgin tribute paid by howling Troy
To the sea-monster: I stand for sacrifice;
The rest aloof are the Dardanian wives,
With bleared visages, come forth to view
The issue of the exploit. Go, Hercules!
Live thou, I live: with much, much more dismay
I view the fight than thou that makest the fray.

Music, whilst Bassanio comments on the caskets to himself.

SONG.

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?
Reply, reply.
It is engender'd in the eyes,
With gazing fed; and fancy dies
In the cradle where it lies.
Let us all ring fancy's knell;
I'll begin it,—Ding, dong, bell

All. Ding, dong, bell.

Bass. So may the outward shows be least themselves:

The world is still deceived with ornament.
In law, what plea so tainted and corrupt,
But, being season'd with a gracious voice,
Obscures the show of evil? In religion,
What damned error, but some sober brow
Will bless it, and approve it with a text,
Hiding the grossness with fair ornament?
There is no vice so simple, but assumes
Some mark of virtue on his outward parts:
How many cowards, whose hearts are all as false
As stairs of sand, wear yet upon their chins
The beards of Hercules and frowning Mars;
Who, inward search'd, have livers white as milk;
And these assume but valour's excrement
To render them redoubted! Look on beauty,
And you shall see 'tis purchased by the weight;
Which therein works a miracle in nature,
Making them lightest that wear most of it:
So are those crisped snaky golden locks
Which make such wanton gambols with the wind,
Upon supposed fairness, often known
To be the dowry of a second head,
The skull that bred them in the sepulchre.
Thus ornament is but the guiled shore
To a most dangerous sea; the beauteous scarf
Veiling an Indian beauty; in a word,
The seeming truth which cunning times put on

To entrap the wisest. Therefore, thou gaudy gold,
Hard food for Midas, I will none of thee;
Nor none of thee, thou pale and common drudge
'Tween man and man: but thou, thou meagre lead,
Which rather threatenest than dost promise aught,
Thy paleness moves me more than eloquence;
And here choose I: joy be the consequence!

Por. [*Aside*] How all the other passions fleet to air,
As doubtful thoughts, and rash-embraced despair,
And shuddering fear, and green-eyed jealousy!
O love, be moderate; allay thy ecstasy;
In measure rain thy joy; scant this excess!
I feel too much thy blessing: make it less,
For fear I surfeit!

Bass. What find I here?
[*Opening the leaden casket.*
Fair Portia's counterfeit! What demi-god
Hath come so near creation? Move these eyes?
Or whether, riding on the balls of mine,
Seem they in motion? Here are sever'd lips,
Parted with sugar breath: so sweet a bar
Should sunder such sweet friends. Here in her hairs
The painter plays the spider, and hath woven

A golden mesh to entrap the hearts of men,
Faster than gnats in cobwebs: but her eyes,—
How could he see to do them? having made one,
Methinks it should have power to steal both his
And leave itself unfurnish'd. Yet look, how far
The substance of my praise doth wrong this shadow
In underprizing it, so far this shadow
Doth limp behind the substance. Here's the scroll,
The continent and summary of my fortune.
[*Reads*] You that choose not by the view,
Chance as fair, and choose as true!
Since this fortune falls to you,
Be content and seek no new.
If you be well pleased with this,
And hold your fortune for your bliss,
Turn you where your lady is,
And claim her with a loving kiss.
A gentle scroll. Fair lady, by your leave;
I come by note, to give and to receive.
Like one of two contending in a prize,
That thinks he hath done well in people's eyes,
Hearing applause and universal shout,
Giddy in spirit, still gazing in a doubt
Whether those peals of praise be his or no;
So, thrice-fair lady, stand I, even so;

As doubtful whether what I see be true,
Until confirm'd, sign'd, ratified by you.

Por. You see me, Lord Bassanio, where I stand,
Such as I am: though for myself alone
I would not be ambitious in my wish,
To wish myself much better; yet, for you
I would be trebled twenty times myself;
A thousand times more fair, ten thousand times
More rich;
That only to stand high in your account,
I might in virtues, beauties, livings, friends,
Exceed account; but the full sum of me
Is sum of—something, which, to term in gross,
Is an unlesson'd girl, unschool'd, unpracticed;
Happy in this, she is not yet so old
But she may learn; happier then in this,
She is not bred so dull but she can learn;
Happiest of all in that her gentle spirit
Commits itself to yours to be directed,
As from her lord, her governor, her king.
Myself and what is mine to you and yours
Is now converted: but now I was the lord
Of this fair mansion, master of my servants,
Queen o'er myself; and even now, but now,
This house, these servants, and this same
myself,
Are yours, my lord: I give them with this ring;
Which when you part from, lose, or give away,
Let it presage the ruin of your love,
And be my vantage to exclaim on you.

Bass. Madam, you have bereft me of all words,
Only my blood speaks to you in my veins;
And there is such confusion in my powers,
As, after some oration fairly spoke
By a beloved prince, there doth appear
Among the buzzing pleased multitude;
Where every something, being blent together,
Turns to a wild of nothing, save of joy,
Express'd and not express'd. But when this ring
Parts from this finger, then parts life from hence:
O, then be bold to say Bassanio's dead!

Ner. My lord and lady, it is now our time,
That have stood by and seen our wishes prosper,
To cry, good joy: good joy, my lord and lady!

Gra. My lord Bassanio and my gentle lady,
I wish you all the joy that you can wish;
For I am sure you can wish none from me:
And when your honours mean to solemnize
The bargain of your faith, I do beseech you,
Even at that time I may be married too.

Bass. With all my heart, so thou canst get a wife.

Gra. I thank your lordship, you have got me one.
My eyes, my lord, can look as swift as yours:
You saw the mistress, I beheld the maid;
You loved, I loved; for intermission
No more pertains to me, my lord, than you.
Your fortune stood upon the casket there,

And so did mine too, as the matter falls;
For wooing here until I sweat again,
And swearing till my very roof was dry
With oaths of love, at last, if promise last,
I got a promise of this fair one here
To have her love, provided that your fortune
Achieved her mistress.

Por. Is this true, Nerissa?

Ner. Madam, it is, so you stand pleased withal.

Bass. And do you, Gratiano, mean good faith?

Gra. Yes, faith, my lord.

Bass. Our feast shall be much honoured in your marriage.

Gra. But who comes here? Lorenzo and his infidel?
What, and my old Venetian friend Salerio?

Enter Lorenzo, Jessica, and Salerio, a Messenger from Venice.

Bass. Lorenzo and Salerio, welcome hither;
If that the youth of my new interest here
Have power to bid you welcome. By your leave,
I bid my very friends and countrymen,
Sweet Portia, welcome.

Por. So do I, my lord:
They are entirely welcome.

Lor. I thank your honour. For my part, my lord,
My purpose was not to have seen you here;
But meeting with Salerio by the way,
He did entreat me, past all saying nay,

To come with him along.

Saler. I did, my lord;
And I have reason for it. Signior Antonio
Commends him to you. [*Gives Bassanio a letter.*

Bass. Ere I ope his letter,
I pray you, tell me how my good friend doth.

Saler. Not sick, my lord, unless it be in mind;
Nor well, unless in mind: his letter there
Will show you his estate.

Gra. Nerissa, cheer yon stranger; bid her welcome.
Your hand, Salerio: what's the news from Venice?
How doth that royal merchant, good Antonio?
I know he will be glad of our success;
We are the Jasons, we have won the fleece.

Saler. I would you had won the fleece that he hath lost.

Por. There are some shrewd contents in yon same paper,
That steals the colour from Bassanio's cheek:
Some dear friend dead; else nothing in the world
Could turn so much the constitution
Of any constant man. What, worse and worse!
With leave, Bassanio; I am half yourself,
And I must freely have the half of anything
That this same paper brings you.

Bass. O sweet Portia,
Here are a few of the unpleasant'st words
That ever blotted paper! Gentle lady,

When I did first impart my love to you,
I freely told you, all the wealth I had
Ran in my veins, I was a gentleman;
And then I told you true: and yet, dear lady,
Rating myself at nothing, you shall see
How much I was a braggart. When I told you
My state was nothing, I should then have told you
That I was worse than nothing; for, indeed,
I have engaged myself to a dear friend,
Engaged my friend to his mere enemy,
To feed my means. Here is a letter, lady;
The paper as the body of my friend,
And every word in it a gaping wound,
Issuing life-blood. But is it true, Salerio?
Have all his ventures fail'd? What, not one hit?
From Tripolis, from Mexico, and England,
From Lisbon, Barbary, and India?
And not one vessel scape the dreadful touch
Of merchant-marring rocks?

Saler. Not one, my lord.
Besides, it should appear, that if he had
The present money to discharge the Jew,
He would not take it. Never did I know
A creature, that did bear the shape of man,
So keen and greedy to confound a man:
He plies the Duke at morning and at night;
And doth impeach the freedom of the state,
If they deny him justice: twenty merchants,

The Duke himself, and the magnificoes
Of greatest port, have all persuaded with him;
But none can drive him from the envious plea
Of forfeiture, of justice, and his bond.
Jes. When I was with him I have heard him swear
To Tubal and to Chus, his countrymen,
That he would rather have Antonio's flesh
Than twenty times the value of the sum
That he did owe him: and I know, my lord,
If law, authority and power deny not,
It will go hard with poor Antonio.
Por. Is it your dear friend that is thus in trouble?
Bass. The dearest friend to me, the kindest man,
The best-condition'd and unwearied spirit
In doing courtesies; and one in whom
The ancient Roman honour more appears
Than any that draws breath in Italy.
Por. What sum owes he the Jew?
Bass. For me three thousand ducats.
Por. What, no more?
Pay him six thousand, and deface the bond;
Double six thousand, and then treble that,
Before a friend of this description
Shall lose a hair through Bassanio's fault.
First go with me to church and call me wife,
And then away to Venice to your friend;
For never shall you lie by Portia's side
With an unquiet soul. You shall have gold
To pay the petty debt twenty times over:
When it is paid, bring your true friend along.

My maid Nerissa and myself meantime
Will live as maids and widows. Come, away!
For you shall hence upon your wedding-day:
Bid your friends welcome, show a merry cheer:
Since you are dear bought, I will love you dear.
But let me hear the letter of your friend.

Bass. [*reads*] Sweet Bassanio, my ships have all miscarried, my creditors grow cruel, my estate is very low, my bond to the Jew is forfeit; and since in paying it, it is impossible I should live, all debts are cleared between you and I, if I might but see you at my death. Notwithstanding, use your pleasure: if your love do not persuade you to come, let not my letter.

Por. O love, dispatch all business, and be gone!

Bass. Since I have your good leave to go away,
I will make haste: but, till I come again,
No bed shall e'er be guilty of my stay,
No rest be interposer 'twixt us twain. [*Exeunt.*

Scene III.

Venice. A street.

Enter Shylock, Salarino, Antonio, and Gaoler.

Shy. Gaoler, look to him: tell not me of mercy;
This is the fool that lent out money gratis:
Gaoler, look to him.

Ant. Hear me yet, good Shylock.

Shy. I'll have my bond; speak not against my bond:
I have sworn an oath that I will have my bond.

Thou call'dst me dog before thou hadst a cause;
But, since I am a dog, beware my fangs:
The Duke shall grant me justice. I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.
Ant. I pray thee, hear me speak.
Shy. I'll have my bond; I will not hear thee speak:
I'll have my bond; and therefore speak no more.
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not;
I'll have no speaking: I will have my bond. [*Exit.*
Salar. It is the most impenetrable cur
That ever kept with men.
Ant. Let him alone:
I'll follow him no more with bootless prayers.
He seeks my life; his reason well I know:
I oft deliver'd from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.
Salar. I am sure the Duke
Will never grant this forfeiture to hold.
Ant. The Duke cannot deny the course of law:
For the commodity that strangers have
With us in Venice, if it be denied,
Will much impeach the justice of his state;
Since that the trade and profit of the city
Consisteth of all nations. Therefore, go:

These griefs and losses have so bated me,
That I shall hardly spare a pound of flesh
To-morrow to my bloody creditor.
Well, gaoler, on. Pray God, Bassanio come
To see me pay his debt, and then I care not!
[*Exeunt.*

Scene IV.

Belmont. A room in Portia's house.

Enter Portia, Nerissa, Lorenzo, Jessica, and Balthasar.

Lor. Madam, although I speak it in your presence,
You have a noble and a true conceit
Of god-like amity; which appears most strongly
In bearing thus the absence of your lord.
But if you knew to whom you show this honour,
How true a gentleman you send relief,
How dear a lover of my lord your husband,
I know you would be prouder of the work
Than customary bounty can enforce you.
Por. I never did repent for doing good,
Nor shall not now: for in companions
That do converse and waste the time together,
Whose souls do bear an equal yoke of love,
There must be needs a like proportion
Of lineaments, of manners, and of spirit;
Which makes me think that this Antonio,
Being the bosom lover of my lord,
Must needs be like my lord. If it be so,

How little is the cost I have bestow'd
In purchasing the semblance of my soul
From out the state of hellish misery!
This comes too near the praising of myself;
Therefore no more of it: hear other things.
Lorenzo, I commit into your hands
The husbandry and manage of my house
Until my lord's return: for mine own part,
I have toward heaven breathed a secret vow
To live in prayer and contemplation,
Only attended by Nerissa here,
Until her husband and my lord's return:
There is a monastery two miles off;
And there will we abide. I do desire you
Not to deny this imposition;
The which my love and some necessity
Now lays upon you.

Lor. Madam, with all my heart;
I shall obey you in all fair commands.

Por. My people do already know my mind,
And will acknowledge you and Jessica
In place of Lord Bassanio and myself.
And so farewell, till we shall meet again.

Lor. Fair thoughts and happy hours attend on you!

Jes. I wish your ladyship all heart's content.

Por. I thank you for your wish, and am well pleased
To wish it back on you: fare you well, Jessica.

[*Exeunt Jessica and Lorenzo.*

Now, Balthasar,
As I have ever found thee honest-true,

So let me find thee still. Take this same letter,
And use thou all the endeavour of a man
In speed to Padua: see thou render this
Into my cousin's hand, Doctor Bellario;
And, look, what notes and garments he doth give thee,
Bring them, I pray thee, with imagined speed
Unto the tranect, to the common ferry
Which trades to Venice. Waste no time in words,
But get thee gone: I shall be there before thee.

Balth. Madam, I go with all convenient speed. [*Exit.*

Por. Come on, Nerissa; I have work in hand
That you yet know not of; we'll see our husbands
Before they think of us.

Ner. Shall they see us?

Por. They shall, Nerissa; but in such a habit,
That they shall think we are acomplished
With that we lack. I'll hold thee any wager,
When we are both accoutred like young men,
I'll prove the prettier fellow of the two,
And wear my dagger with a braver grace,
And speak between the change of man and boy
With a reed voice, and turn two mincing steps
Into a manly stride, and speak of frays
Like a fine bragging youth; and tell quaint lies,
How honourable ladies sought my love,
Which I denying, they fell sick and died;

I could not do withal: then I'll repent,
And wish, for all that, that I had not kill'd them;
And twenty of these puny lies I'll tell,
That men shall swear I have discontinued school
Above a twelvemonth. I have within my mind
A thousand raw tricks of these bragging Jacks,
Which I will practise.
But come, I'll tell thee all my whole device
When I am in my coach, which stays for us
At the park-gate; and therefore haste away,
For we must measure twenty miles to-day.
[*Exeunt.*

Scene V.

The same. A garden.

Enter Launcelot and Jessica.

Laun. Yes, truly; for, look you, the sins of the father are to be laid upon the children: therefore, I promise ye, I fear you. I was always plain with you, and so now I speak my agitation of the matter: therefore be of good cheer; for, truly, I think you are damned.

Jes. I shall be saved by my husband; he hath made me a Christian.

Laun. Truly, the more to blame he: we were Christians enow before; e'en as many as could well live, one by another. This making of

Christians will raise the price of hogs: if we grow all to be pork-eaters, we shall not shortly have a rasher on the coals for money.

Enter Lorenzo.

Jes. I'll tell my husband, Launcelot, what you say: here he comes.

Lor. I shall grow jealous of you shortly, Launcelot, if you thus get my wife into corners.

Jes. Nay, you need not fear us, Lorenzo: Launcelot and I are out. He tells me flatly, there is no mercy for me in heaven, because I am a Jew's daughter: and he says, you are no good member of the commonwealth; for, in converting Jews to Christians, you raise the price of pork.

Lor. I think the best grace of wit will shortly turn into silence; and discourse grow commendable in none only but parrots. Go in, sirrah; bid them prepare for dinner.

Laun. That is done, sir; they have all stomachs.

Lor. Goodly Lord, what a wit-snapper are you! then bid them prepare dinner.

Laun. That is done too, sir; only 'cover' is the word.

Lor. Will you cover, then, sir?

Laun. Not so, sir, neither; I know my duty.

Lor. Yet more quarrelling with occasion! Wilt thou show the whole wealth of thy wit in an instant? I pray thee, understand a plain man

in his plain meaning: go to thy fellows; bid them cover the table, serve in the meat, and we will come in to dinner.

Laun. For the table, sir, it shall be served in; for the meat, sir, it shall be covered; for your coming in to dinner, sir, why, let it be as humours and conceits shall govern. [*Exit.*

Lor. O dear discretion, how his words are suited!
The fool hath planted in his memory
An army of good words; and I do know
A many fools, that stand in better place,
Garnish'd like him, that for a tricksy word
Defy the matter. How cheer'st thou, Jessica?
And now, good sweet, say thy opinion,
How dost thou like the Lord Bassanio's wife?

Jes. Past all expressing. It is very meet
The Lord Bassanio live an upright life;
For, having such a blessing in his lady,
He finds the joys of heaven here on earth;
And if on earth he do not mean it, then
In reason he should never come to heaven.
Why, if two gods should play some heavenly match
And on the wager lay two earthly women,
And Portia one, there must be something else
Pawn'd with the other; for the poor rude world
Hath not her fellow.

Lor. Even such a husband
Hast thou of me as she is for a wife.

Jes. Nay, but ask my opinion too of that.

Lor. I will anon: first, let us go to dinner.
Jes. Nay, let me praise you while I have a stomach.
Lor. No, pray thee, let it serve for table-talk;
Then, howsoe'er thou speak'st, 'mong other things
I shall digest it.
Jes. Well, I'll set you forth. [*Exeunt.*

ACT FOURTH.

Scene I.

Venice. A court of justice.

Enter the Duke, the Magnificoes, Antonio, Bassanio, Gratiano, Salerio, and others.

Duke. What, is Antonio here?

Ant. Ready, so please your Grace.

Duke. I am sorry for thee: thou art come to answer
A stony adversary, an inhuman wretch
Uncapable of pity, void and empty
From any dram of mercy.

Ant. I have heard
Your Grace hath ta'en great pains to qualify
His rigorous course; but since he stands obdurate,
And that no lawful means can carry me
Out of his envy's reach, I do oppose
My patience to his fury; and am arm'd
To suffer, with a quietness of spirit,
The very tyranny and rage of his.

Duke. Go one, and call the Jew into the court.

Saler. He is ready at the door: he comes, my lord.

Enter Shylock.

Duke. Make room, and let him stand before our face.
Shylock, the world thinks, and I think so too,

That thou but lead'st this fashion of thy malice
To the last hour of act; and then 'tis thought
Thou'lt show thy mercy and remorse more strange
Than is thy strange apparent cruelty;
And where thou now exact'st the penalty,
Which is a pound of this poor merchant's flesh,
Thou wilt not only loose the forfeiture,
But, touch'd with human gentleness and love,
Forgive a moiety of the principal;
Glancing an eye of pity on his losses,
That have of late so huddled on his back,
Enow to press a royal merchant down,
And pluck commiseration of his state
From brassy bosoms and rough hearts of flint,
From stubborn Turks and Tartars, never train'd
To offices of tender courtesy.
We all expect a gentle answer, Jew.

Shy. I have possess'd your Grace of what I purpose;
And by our holy Sabbath have I sworn
To have the due and forfeit of my bond:
If you deny it, let the danger light
Upon your charter and your city's freedom.
You'll ask me, why I rather choose to have
A weight of carrion-flesh than to receive
Three thousand ducats: I'll not answer that:
But, say, it is my humour: is it answer'd?
What if my house be troubled with a rat,

And I be pleased to give ten thousand ducats
To have it baned? What, are you answer'd yet?
Some men there are love not a gaping pig;
Some, that are mad if they behold a cat;
And others, when the bagpipe sings i' the nose,
Cannot contain themselves: for affection,
Mistress of passion, sways it to the mood
Of what it likes or loathes. Now, for your answer:
As there is no firm reason to be render'd,
Why he cannot abide a gaping pig;
Why he, a harmless necessary cat;
Why he, a woollen bag-pipe; but of force
Must yield to such inevitable shame
As to offend, himself being offended;
So can I give no reason, nor I will not,
More than a lodged hate and a certain loathing
I bear Antonio, that I follow thus
A losing suit against him. Are you answer'd?

Bass. This is no answer, thou unfeeling man,
To excuse the current of thy cruelty.

Shy. I am not bound to please thee with my answer.

Bass. Do all men kill the things they do not love?

Shy. Hates any man the thing he would not kill?

Bass. Every offence is not a hate at first.

Shy. What, wouldst thou have a serpent sting thee twice?

Ant. I pray you, think you question with the Jew:

You may as well go stand upon the beach,
And bid the main flood bate his usual height;
You may as well use question with the wolf,
Why he hath made the ewe bleat for the lamb;
You may as well forbid the mountain pines
To wag their high tops, and to make no noise,
When they are fretten with the gusts of heaven;
You may as well do anything most hard,
As seek to soften that—than which what's harder?—
His Jewish heart: therefore, I do beseech you,
Make no more offers, use no farther means,
But with all brief and plain conveniency
Let me have judgment and the Jew his will.

Bass. For thy three thousand ducats here is six.

Shy. If every ducat in six thousand ducats
Were in six parts and every part a ducat,
I would not draw them; I would have my bond.

Duke. How shalt thou hope for mercy, rendering none?

Shy. What judgment shall I dread, doing no wrong?
You have among you many a purchased slave,
Which, like your asses and your dogs and mules,
You use in abject and in slavish parts,
Because you bought them: shall I say to you,
Let them be free, marry them to your heirs?

Why sweat they under burthens? let their beds
Be made as soft as yours, and let their palates
Be season'd with such viands? You will answer
'The slaves are ours;' so do I answer you:
The pound of flesh, which I demand of him,
Is dearly bought; 'tis mine and I will have it.
If you deny me, fie upon your law!
There is no force in the decrees of Venice
I stand for judgment: answer; shall I have it?

Duke. Upon my power I may dismiss this court,
Unless Bellario, a learned doctor,
Whom I have sent for to determine this,
Come here to-day.

Saler. My lord, here stays without
A messenger with letters from the doctor,
New come from Padua.

Duke. Bring us the letters; call the messenger.

Bass. Good cheer, Antonio! What, man, courage yet!
The Jew shall have my flesh, blood, bones, and all,
Ere thou shalt lose for me one drop of blood.

Ant. I am a tainted wether of the flock,
Meetest for death: the weakest kind of fruit
Drops earliest to the ground; and so let me:
You cannot better be employ'd, Bassanio,
Than to live still, and write mine epitaph.

Enter Nerissa, dressed like a lawyer's clerk.

Duke. Came you from Padua, from Bellario?
Ner. From both, my lord. Bellario greets your Grace.
[*Presenting a letter.*
Bass. Why dost thou whet thy knife so earnestly?
Shy. To cut the forfeiture from that bankrupt there.
Gra. Not on thy sole, but on thy soul, harsh Jew,
Thou makest thy knife keen; but no metal can,
No, not the hangman's axe, bear half the keenness
Of thy sharp envy. Can no prayers pierce thee?
Shy. No, none that thou hast wit enough to make.
Gra. O, be thou damn'd, inexorable dog!
And for thy life let justice be accused.
Thou almost makest me waver in my faith,
To hold opinion with Pythagoras,
That souls of animals infuse themselves
Into the trunks of men: thy currish spirit
Govern'd a wolf, who hang'd for human slaughter,
Even from the gallows did his fell soul fleet,
And, whilst thou lay'st in thy unhallow'd dam,
Infused itself in thee; for thy desires
Are wolvish, bloody, starved and ravenous.
Shy. Till thou canst rail the seal from off my bond,
Thou but offend'st thy lungs to speak so loud:
Repair thy wit, good youth, or it will fall
To cureless ruin. I stand here for law.
Duke. This letter from Bellario doth commend
A young and learned doctor to our court.

Where is he?

Ner. He attendeth here hard by,
To know your answer, whether you'll admit him.

Duke. With all my heart. Some three or four of you
Go give him courteous conduct to this place.
Meantime the court shall hear Bellario's letter.

Clerk. [*reads*] Your Grace shall understand that at the receipt of your letter I am very sick: but in the instant that your messenger came, in loving visitation was with me a young doctor of Rome; his name is Balthasar. I acquainted him with the cause in controversy between the Jew and Antonio the merchant: we turned o'er many books together: he is furnished with my opinion; which, bettered with his own learning, —the greatness whereof I cannot enough commend,—comes with him, at my importunity, to fill up your Grace's request in my stead. I beseech you, let his lack of years be no impediment to let him lack a reverend estimation; for I never knew so young a body with so old a head. I leave him to your gracious acceptance, whose trial shall better publish his commendation.

Duke. You hear the learn'd Bellario, what he writes:
And here, I take it, is the doctor come.

Enter Portia for Balthasar.

Give me your hand. Came you from old Bellario?

Por. I did, my lord.
Duke. You are welcome: take your place.
Are you acquainted with the difference
That holds this present question in the court?
Por. I am informed throughly of the cause.
Which is the merchant here, and which the Jew?
Duke. Antonio and old Shylock, both stand forth.
Por. Is your name Shylock?
Shy. Shylock is my name.
Por. Of a strange nature is the suit you follow;
Yet in such rule that the Venetian law
Cannot impugn you as you do proceed.
You stand within his danger, do you not?
Ant. Ay, so he says.
Por. Do you confess the bond?
Ant. I do.
Por. Then must the Jew be merciful.
Shy. On what compulsion must I? tell me that.
Por. The quality of mercy is not strain'd,
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice blest;
It blesseth him that gives, and him that takes:
'Tis mightiest in the mightiest: it becomes
The throned monarch better than his crown;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway;
It is enthroned in the hearts of kings,
It is an attribute to God himself;

And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That, in the course of justice, none of us
Should see salvation: we do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much
To mitigate the justice of thy plea;
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there.

Shy. My deeds upon my head! I crave the law,
The penalty and forfeit of my bond.

Por. Is he not able to discharge the money?

Bass. Yes, here I tender it for him in the court;
Yea, twice the sum: if that will not suffice,
I will be bound to pay it ten times o'er,
On forfeit of my hands, my head, my heart:
If this will not suffice, it must appear
That malice bears down truth. And I beseech you,
Wrest once the law to your authority:
To do a great right, do a little wrong,
And curb this cruel devil of his will.

Por. It must not be; there is no power in Venice
Can alter a decree established:
'Twill be recorded for a precedent,
And many an error, by the same example,
Will rush into the state: it cannot be.

Shy. A Daniel come to judgment! yea, a Daniel!

O wise young judge, how I do honour thee!
Por. I pray you, let me look upon the bond.
Shy. Here 'tis, most reverend doctor, here it is.
Por. Shylock, there's thrice thy money offer'd thee.
Shy. An oath, an oath, I have an oath in heaven:
Shall I lay perjury upon my soul?
No, not for Venice.
Por. Why, this bond is forfeit;
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off
Nearest the merchant's heart. Be merciful:
Take thrice thy money; bid me tear the bond.
Shy. When it is paid according to the tenour.
It doth appear you are a worthy judge;
You know the law, your exposition
Hath been most sound: I charge you by the law,
Whereof you are a well-deserving pillar,
Proceed to judgment: by my soul I swear
There is no power in the tongue of man
To alter me: I stay here on my bond.
Ant. Most heartily I do beseech the court
To give the judgment.
Por. Why then, thus it is:
You must prepare your bosom for his knife.
Shy. O noble judge! O excellent young man!
Por. For the intent and purpose of the law
Hath full relation to the penalty,
Which here appeareth due upon the bond.
Shy. 'Tis very true: O wise and upright judge!

How much more elder art thou than thy looks!
Por. Therefore lay bare your bosom.
Shy. Ay, his breast:
So says the bond:—doth it not, noble judge?—
'Nearest his heart:' those are the very words.
Por. It is so. Are there balance here to weigh
The flesh?
Shy. I have them ready.
Por. Have by some surgeon, Shylock, on your charge,
To stop his wounds, lest he do bleed to death.
Shy. Is it so nominated in the bond?
Por. It is not so express'd: but what of that?
'Twere good you do so much for charity.
Shy. I cannot find it; 'tis not in the bond.
Por. You, merchant, have you any thing to say?
Ant. But little: I am arm'd and well prepared.
Give me your hand, Bassanio: fare you well!
Grieve not that I am fallen to this for you;
For herein Fortune shows herself more kind
Than is her custom: it is still her use
To let the wretched man outlive his wealth,
To view with hollow eye and wrinkled brow
An age of poverty; from which lingering penance
Of such misery doth she cut me off.
Commend me to your honourable wife:
Tell her the process of Antonio's end;
Say how I loved you, speak me fair in death;
And, when the tale is told, bid her be judge

Whether Bassanio had not once a love.
Repent not you that you shall lose your friend,
And he repents not that he pays your debt;
For if the Jew do cut but deep enough,
I'll pay it presently with all my heart,

Bass. Antonio, I am married to a wife
Which is as dear to me as life itself;
But life itself, my wife, and all the world,
Are not with me esteem'd above thy life:
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you.

Por. Your wife would give you little thanks for that,
If she were by, to hear you make the offer.

Gra. I have a wife, whom, I protest, I love:
I would she were in heaven, so she could
Entreat some power to change this currish Jew.

Ner. 'Tis well you offer it behind her back;
The wish would make else an unquiet house.

Shy. These be the Christian husbands. I have a daughter;
Would any of the stock of Barrabas
Had been her husband rather than a Christian!
[*Aside.*
We trifle time: I pray thee, pursue sentence.

Por. A pound of that same merchant's flesh is thine:
The court awards it, and the law doth give it.

Shy. Most rightful judge!

Por. And you must cut this flesh from off his breast:
The law allows it, and the court awards it.
Shy. Most learned judge! A sentence! Come, prepare!
Por. Tarry a little; there is something else.
This bond doth give thee here no jot of blood;
The words expressly are 'a pound of flesh:'
Take then thy bond, take thou thy pound of flesh;
But, in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods
Are, by the laws of Venice, confiscate
Unto the state of Venice.
Gra. O upright judge! Mark, Jew: O learned judge!
Shy. Is that the law?
Por. Thyself shalt see the act:
For, as thou urgest justice, be assured
Thou shalt have justice, more than thou desirest.
Gra. O learned judge! Mark, Jew: a learned judge!
Shy. I take this offer, then; pay the bond thrice,
And let the Christian go.
Bass. Here is the money.
Por. Soft!
The Jew shall have all justice; soft! no haste:
He shall have nothing but the penalty.
Gra. O Jew! an upright judge, a learned judge!

Por. Therefore prepare thee to cut off the flesh.
Shed thou no blood; nor cut thou less nor more
But just a pound of flesh: if thou cut'st more
Or less than a just pound, be it but so much
As makes it light or heavy in the substance
Or the division of the twentieth part
Of one poor scruple, nay, if the scale do turn
But in the estimation of a hair,
Thou diest and all thy goods are confiscate.
Gra. A second Daniel, a Daniel, Jew!
Now, infidel, I have you on the hip.
Por. Why doth the Jew pause? take thy forfeiture.
Shy. Give me my principal, and let me go.
Bass. I have it ready for thee; here it is.
Por. He hath refused it in the open court:
He shall have merely justice and his bond.
Gra. A Daniel, still say I, a second Daniel!
I thank thee, Jew, for teaching me that word.
Shy. Shall I not have barely my principal?
Por. Thou shalt have nothing but the forfeiture,
To be so taken at thy peril, Jew.
Shy. Why, then the devil give him good of it!
I'll stay no longer question.
Por. Tarry, Jew:
The law hath yet another hold on you.
It is enacted in the laws of Venice,
If it be proved against an alien
That by direct or indirect attempts
He seek the life of any citizen,
The party 'gainst the which he doth contrive

Shall seize one half his goods; the other half
Comes to the privy coffer of the state;
And the offender's life lies in the mercy
Of the Duke only, 'gainst all other voice.
In which predicament, I say, thou stand'st;
For it appears, by manifest proceeding,
That indirectly, and directly too,
Thou hast contrived against the very life
Of the defendant; and thou hast incurr'd
The danger formerly by me rehearsed.
Down, therefore, and beg mercy of the Duke.

Gra. Beg that thou mayst have leave to hang thyself:
And yet, thy wealth being forfeit to the state,
Thou hast not left the value of a cord;
Therefore thou must be hang'd at the state's charge.

Duke. That thou shalt see the difference of our spirits,
I pardon thee thy life before thou ask it:
For half thy wealth, it is Antonio's;
The other half comes to the general state,
Which humbleness may drive unto a fine.

Por. Ay, for the state, not for Antonio.

Shy. Nay, take my life and all; pardon not that:
You take my house, when you do take the prop
That doth sustain my house; you take my life,
When you do take the means whereby I live.

Por. What mercy can you render him, Antonio?

Gra. A halter gratis; nothing else, for God's sake.

Ant. So please my lord the Duke and all the court
To quit the fine for one half of his goods,
I am content; so he will let me have
The other half in use, to render it,
Upon his death, unto the gentleman
That lately stole his daughter:
Two things provided more, that, for this favour,
He presently become a Christian;
The other, that he do record a gift,
Here in the court, of all he dies possess'd,
Unto his son Lorenzo and his daughter.

Duke. He shall do this, or else I do recant
The pardon that I late pronounced here.

Por. Art thou contented, Jew? what dost thou say?

Shy. I am content.

Por. Clerk, draw a deed of gift.

Shy. I pray you, give me leave to go from hence;
I am not well: send the deed after me,
And I will sign it.

Duke. Get thee gone, but do it.

Gra. In christening shalt thou have two godfathers:
Had I been judge, thou shouldst have had ten more,
To bring thee to the gallows; not the font.

[*Exit Shylock.*

Duke. Sir, I entreat you home with me to dinner.

Por. I humbly do desire your Grace of pardon:
I must away this night toward Padua,
And it is meet I presently set forth.

Duke. I am sorry that your leisure serves you not.
Antonio, gratify this gentleman,
For, in my mind, you are much bound to him.
[*Exeunt Duke and his train.*

Bass. Most worthy gentleman, I and my friend
Have by your wisdom been this day acquitted
Of grievous penalties; in lieu whereof,
Three thousand ducats, due unto the Jew,
We freely cope your courteous pains withal.

Ant. And stand indebted, over and above,
In love and service to you evermore.

Por. He is well paid that is well satisfied;
And I, delivering you, am satisfied,
And therein do account myself well paid:
My mind was never yet more mercenary.
I pray you, know me when we meet again:
I wish you well, and so I take my leave.

Bass. Dear sir, of force I must attempt you further:
Take some remembrance of us, as a tribute,
Not as a fee: grant me two things, I pray you,
Not to deny me, and to pardon me.

Por. You press me far, and therefore I will yield.
Give me your gloves, I'll wear them for your sake; [*To Ant.*
And, for your love, I'll take this ring from you:
[*To Bass.*
Do not draw back your hand; I'll take no more;
And you in love shall not deny me this.

Bass. This ring, good sir, alas, it is a trifle!
I will not shame myself to give you this.
Por. I will have nothing else but only this;
And now methinks I have a mind to it.
Bass. There's more depends on this than on the value.
The dearest ring in Venice will I give you,
And find it out by proclamation:
Only for this, I pray you, pardon me.
Por. I see, sir, you are liberal in offers:
You taught me first to beg; and now methinks
You teach me how a beggar should be answer'd.
Bass. Good sir, this ring was given me by my wife;
And when she put it on, she made me vow
That I should neither sell nor give nor lose it.
Por. That 'scuse serves many men to save their gifts.
An if your wife be not a mad-woman,
And know how well I have deserved the ring,
She would not hold out enemy for ever,
For giving it to me. Well, peace be with you!
[*Exeunt Portia and Nerissa.*
Ant. My Lord Bassanio, let him have the ring:
Let his deservings and my love withal
Be valued 'gainst your wife's commandment.
Bass. Go, Gratiano, run and overtake him;
Give him the ring; and bring him, if thou canst,
Unto Antonio's house: away! make haste.
[*Exit Gratiano.*

Come, you and I will thither presently;
And in the morning early will we both
Fly toward Belmont: come, Antonio. [*Exeunt.*

Scene II.

The same. A street.

Enter Portia and Nerissa.

Por. Inquire the Jew's house out, give him this deed
And let him sign it: we'll away to-night
And be a day before our husbands home:
This deed will be well welcome to Lorenzo.

Enter Gratiano.

Gra. Fair sir, you are well o'erta'en:
My Lord Bassanio upon more advice
Hath sent you here this ring, and doth entreat
Your company at dinner.
Por. That cannot be:
His ring I do accept most thankfully:
And so, I pray you, tell him: furthermore,
I pray you, show my youth old Shylock's house.
Gra. That will I do.
Ner. Sir, I would speak with you.
I'll see if I can get my husband's ring,
[*Aside to Portia.*
Which I did make him swear to keep for ever.
Por. [*Aside to Ner.*] Thou mayst, I warrant. We shall have old swearing
That they did give the rings away to men;

But we'll outface them, and outswear them too.
[*Aloud*] · Away! make haste: thou know'st
where I will tarry.

Ner. Come, good sir, will you show me to this
house?

[*Exeunt.*

ACT FIFTH.

SCENE I.

Belmont. Avenue to Portia's house.

Enter Lorenzo and Jessica.

Lor. The moon shines bright: in such a night as this,
When the sweet wind did gently kiss the trees
And they did make no noise, in such a night
Troilus methinks mounted the Troyan walls,
And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.

Jes. In such a night
Did Thisbe fearfully o'ertrip the dew,
And saw the lion's shadow ere himself,
And ran dismay'd away.

Lor. In such a night
Stood Dido with a willow in her hand
Upon the wild sea banks, and waft her love
To come again to Carthage.

Jes. In such a night
Medea gather'd the enchanted herbs
That did renew old Æson.

Lor. In such a night
Did Jessica steal from the wealthy Jew,
And with an unthrift love did run from Venice
As far as Belmont.

Jes. In such a night
Did young Lorenzo swear he loved her well,
Stealing her soul with many vows of faith
And ne'er a true one.

Lor. In such a night
Did pretty Jessica, like a little shrew,
Slander her love, and he forgave it her.

Jes. I would out-night you, did no body come;
But, hark, I hear the footing of a man.

Enter Stephano.

Lor. Who comes so fast in silence of the night?

Steph. A friend.

Lor. A friend! what friend? your name, I pray you, friend?

Steph. Stephano is my name; and I bring word
My mistress will before the break of day
Be here at Belmont: she doth stray about
By holy crosses, where she kneels and prays
For happy wedlock hours.

Lor. Who comes with her?

Steph. None but a holy hermit and her maid.
I pray you, is my master yet return'd?

Lor. He is not, nor we have not heard from him.
But go we in, I pray thee, Jessica.
And ceremoniously let us prepare
Some welcome for the mistress of the house.

Enter Launcelot.

Laun. Sola, sola! wo ha, ho! sola, sola!

Lor. Who calls?

Laun. Sola! did you see Master Lorenzo? Master Lorenzo, sola, sola!

Lor. Leave hollaing, man: here.

Laun. Sola! where? where?

Lor. Here.

Laun. Tell him there's a post come from my master, with his horn full of good news: my master will be here ere morning. [*Exit.*

Lor. Sweet soul, let's in, and there expect their coming.

And yet no matter: why should we go in?
My friend Stephano, signify, I pray you,
Within the house, your mistress is at hand;
And bring your music forth into the air.
[*Exit Stephano.*

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

Enter Musicians.

Come, ho, and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear,
And draw her home with music. [*Music.*

Jes. I am never merry when I hear sweet music.

Lor. The reason is, your spirits are attentive:
For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze
By the sweet power of music: therefore the poet
Did feign that Orpheus drew trees, stones and floods;
Since nought so stockish, hard and full of rage,
But music for the time doth change his nature.
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted. Mark the music.

Enter Portia and Nerissa.

Por. That light we see is burning in my hall.
How far that little candle throws his beams!
So shines a good deed in a naughty world.
Ner. When the moon shone, we did not see the candle.
Por. So doth the greater glory dim the less:
A substitute shines brightly as a king,
Until a king be by; and then his state
Empties itself, as doth an inland brook
Into the main of waters. Music! hark!
Ner. It is your music, madam, of the house.
Por. Nothing is good, I see, without respect:
Methinks it sounds much sweeter than by day.
Ner. Silence bestows that virtue on it, madam.
Por. The crow doth sing as sweetly as the lark,
When neither is attended; and I think
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.
How many things by season season'd are
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion,
And would not be awaked. [*Music ceases.*
Lor. That is the voice,
Or I am much deceived, of Portia.
Por. He knows me as the blind man knows the cuckoo,

By the bad voice.

Lor. Dear lady, welcome home.

Por. We have been praying for our husbands' healths,
Which speed, we hope, the better for our words.
Are they return'd?

Lor. Madam, they are not yet;
But there is come a messenger before,
To signify their coming.

Por. Go in, Nerissa;
Give order to my servants that they take
No note at all of our being absent hence;
Nor you, Lorenzo; Jessica, nor you.

[*A tucket sounds.*

Lor. Your husband is at hand; I hear his trumpet:
We are no tell-tales, madam; fear you not.

Por. This night methinks is but the daylight sick;
It looks a little paler: 'tis a day,
Such as the day is when the sun is hid.

Enter Bassanio, Antonio, Gratiano, and their followers.

Bass. We should hold day with the Antipodes,
If you would walk in absence of the sun.

Por. Let me give light, but let me not be light;
For a light wife doth make a heavy husband,
And never be Bassanio so for me:
But God sort all! You are welcome home, my lord.

Bass. I thank you, madam. Give welcome to my friend.

This is the man, this is Antonio,
To whom I am so infinitely bound.
Por. You should in all sense be much bound to him,
For, as I hear, he was much bound for you.
Ant. No more than I am well acquitted of.
Por. Sir, you are very welcome to our house:
It must appear in other ways than words,
Therefore I scant this breathing courtesy.
Gra. [*To Nerissa*] By yonder moon I swear you do me wrong;
In faith, I gave it to the judge's clerk.
Por. A quarrel, ho, already! what's the matter?
Gra. About a hoop of gold, a paltry ring
That she did give me, whose posy was
For all the world like cutler's poetry
Upon a knife, 'Love me, and leave me not.'
Ner. What talk you of the posy or the value?
You swore to me, when I did give it you,
That you would wear it till your hour of death,
And that it should lie with you in your grave:
Though not for me, yet for your vehement oaths,
You should have been respective, and have kept it.
Gave it a judge's clerk! no, God's my judge,
The clerk will ne'er wear hair on's face that had it.
Gra. He will, an if he live to be a man.
Ner. Ay, if a woman live to be a man.
Gra. Now, by this hand, I gave it to a youth,

A kind of boy, a little scrubbed boy,
No higher than thyself, the judge's clerk,
A prating boy, that begg'd it as a fee:
I could not for my heart deny it him.

Por. You were to blame, I must be plain with you,
To part so slightly with your wife's first gift;
A thing stuck on with oaths upon your finger
And so riveted with faith unto your flesh.
I gave my love a ring, and made him swear
Never to part with it; and here he stands;
I dare be sworn for him he would not leave it
Nor pluck it from his finger, for the wealth
That the world masters. Now, in faith, Gratiano,
You give your wife too unkind a cause of grief:
An 'twere to me, I should be mad at it.

Bass. [*Aside*] Why, I were best to cut my left hand off,
And swear I lost the ring defending it.

Gra. My Lord Bassanio gave his ring away
Unto the judge that begg'd it, and indeed
Deserved it too; and then the boy, his clerk,
That took some pains in writing, he begg'd mine;
And neither man nor master would take aught
But the two rings.

Por. What ring gave you, my lord?
Not that, I hope, which you received of me.

Bass. If I could add a lie unto a fault,
I would deny it; but you see my finger

Hath not the ring upon it; it is gone.

Por. Even so void is your false heart of truth.
By heaven, I will ne'er come in your bed
Until I see the ring.

Ner. Nor I in yours
Till I again see mine.

Bass. Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring,
And would conceive for what I gave the ring,
And how unwillingly I left the ring,
When nought would be accepted but the ring,
You would abate the strength of your displeasure.

Por. If you had known the virtue of the ring,
Or half her worthiness that gave the ring,
Or your own honour to contain the ring,
You would not then have parted with the ring.
What man is there so much unreasonable,
If you had pleased to have defended it
With any terms of zeal, wanted the modesty
To urge the thing held as a ceremony?
Nerissa teaches me what to believe:
I'll die for 't but some woman had the ring.

Bass. No, by my honour, madam, by my soul,
No woman had it, but a civil doctor,
Which did refuse three thousand ducats of me,
And begg'd the ring; the which I did deny him,
And suffer'd him to go displeased away;
Even he that did uphold the very life

Of my dear friend. What should I say, sweet lady?
I was enforced to send it after him;
I was beset with shame and courtesy;
My honour would not let ingratitude
So much besmear it. Pardon me, good lady;
For, by these blessed candles of the night,
Had you been there, I think you would have begg'd
The ring of me to give the worthy doctor.

Por. Let not that doctor e'er come near my house:
Since he hath got the jewel that I loved,
And that which you did swear to keep for me,
I will become as liberal as you;
I'll not deny him any thing I have.

Ant. I am the unhappy subject of these quarrels.

Por. Sir, grieve not you; you are welcome notwithstanding.

Bass. Portia, forgive me this enforced wrong;
And, in the hearing of these many friends,
I swear to thee, even by thine own fair eyes,
Wherein I see myself,—

Por. Mark you but that!
In both my eyes he doubly sees himself;
In each eye, one: swear by your double self,
And there's an oath of credit.

Bass. Nay, but hear me:
Pardon this fault, and by my soul I swear
I never more will break an oath with thee.

Ant. I once did lend my body for his wealth;

Which, but for him that had your husband's ring,
Had quite miscarried: I dare be bound again,
My soul upon the forfeit, that your lord
Will never more break faith advisedly.

Por. Then you shall be his surety. Give him this,
And bid him keep it better than the other.

Ant. Here, Lord Bassanio; swear to keep this ring.

Bass. By heaven, it is the same I gave the doctor!

Por. I had it of him: You are all amazed:
Here is a letter; read it at your leisure;
It comes from Padua, from Bellario:
There you shall find that Portia was the doctor,
Nerissa there her clerk: Lorenzo here
Shall witness I set forth as soon as you,
And even but now return'd; I have not yet
Enter'd my house. Antonio, you are welcome;
And I have better news in store for you
Than you expect; unseal this letter soon;
There you shall find three of your argosies
Are richly come to harbour suddenly:
You shall not know by what strange accident
I chanced on this letter.

Ant. I am dumb.

Bass. Were you the doctor and I knew you not?

Ant. Sweet lady, you have given me life and living;
For here I read for certain that my ships
Are safely come to road.

Por. How now, Lorenzo!
My clerk hath some good comforts too for you.

Ner. Ay, and I'll give them him without a fee.
There do I give to you and Jessica,
From the rich Jew, a special deed of gift,
After his death, of all he dies possess'd of.
Lor. Fair ladies, you drop manna in the way
Of starved people.
Por. It is almost morning,
And yet I am sure you are not satisfied
Of these events at full Let us go in;
And charge us there upon inter'gatories,
And we will answer all things faithfully.
Gra. Well, while I live I'll fear no other thing
So sore as keeping safe Nerissa's ring. [*Exeunt.*

Notes.

Abbreviations Used.

Cl.,.....Clarendon Press ed. of the play.
A.,.....Arden ed. of the play, D. C. Heath & Co.
Abbott, ...Abbott's Shakesperian Grammar.
V., ...Variorum ed. of the play, by Horace Howard Furness.
G., ...F. B. Gummere's ed. of the play, Longmans, Green & Co.
R., ...W. J. Rolfe's ed. of the play, Harper & Brothers.
Schmidt, ...Schmidt's Shakespeare Lexicon.
P., ...Pitt Press ed. of the play, Cambridge University Press.

The first folio divides the play into acts, but not into scenes. The quartos mark neither acts nor scenes.

ACT I.

SCENE I.

The very name of the place of action, Venice, then a rich, powerful city, with its magnificence and the wonders of its unique location, added a background of romance to the scene.

1. Sooth: truth; common in Shakespeare's time, now obsolete.

Sad: Antonio makes the impression throughout the play as being a man of melancholy temperament; but he is now evidently suffering from an unusual and, to him, inexplicable depression. His friends have noted it. This probably portends coming disaster. We know how often and how effectively this device is used in plays and tales of adventure. The spectator is sympathetic and expectant from the start, a great advantage.

2. ff. It, *i. e.*, my sadness. The antecedent noun is not expressed, but is easily supplied from the adjective, sad.

3. CAUGHT IT: Antonio, in using these figures, seems to be trying to treat the matter lightly.

5. I AM TO LEARN, *i. e.*, I have yet to learn. Short lines, like this, not to be considered unfinished lines, are introduced with effect in series of regular verses, by reason of their deviation from the normal type. See Abbott, § 511.

6. WANT-WIT: wit, of course, in the older sense of wisdom. These expressive compounds were much commoner in the earlier stages of the language than at present.

8. OCEAN: This word, pronounced as a trisyllable, was often used effectively at the end of the line to suggest the rhythmic movement of the sea. G., in his note on this passage, has observed this, and cites similar effects in Milton and Marlowe.

9. ARGOSIES: large merchant-ships.

PORTLY: Mark the fine effect of this word. It leads up naturally to the comparison in the next line.

11. PAGEANTS: lofty platforms, often two stories high, used as stages in the presentation of miracle plays. They were drawn on wheels through the streets, and would "overpeer" the ordinary vehicle.

13, 14. Note the truth and aptness of the figure, the alliteration, and the rhythm of the movement.

16. AFFECTIONS: attention, thoughts. May the word be used in this sense at present?

17. STILL: always. Cp. l. 136.

19. ROADS: harbors; "where ships ride at anchor. Cp. Hampton Roads," G.

22. Salarino, in a bantering strain, attempts, by transparent hyperbole, to drive away Antonio's sadness.

23. TO AN AGUE, *i. e.*, into an ague.

25. SANDY: The hour-glass, generally introduced in illustration of the passing of time, is here significant only on account of its sand; hence the unusual application of the adjective, sandy.

27. WEALTHY: Could this adjective be thus applied now?

ANDREW: evidently a common name for a ship. It may or may

not have been associated with the Genoese admiral, Andrea Doria, as suggested by some commentators.

Dock'd: Rowe's emendation for "docks" in the quartos and folios.

28. Vailing: lowering, with the sense of submission. Compare the following:

> "It did me good
> To see the Spanish carvel vail her top
> Unto my maiden flag."

Heywood's *Fair Maid of the West,* Part I, Act IV, 57 (Shakesp. Soc. ed.), cited by Cl.

29. Burial: burying place. An impressive figure.

35. Worth this: referring, apparently, to the spices and silks just mentioned. The force of the expression is, perhaps, to be supplemented by a gesture. It is possible, as some commentators suggest, that a line has fallen out between this line and the preceding.

36, 37. Thought: In the first instance, the word seems to mean the thinking-power, and in the second, the thought itself. Such playing with phrases was very common in Shakespeare's time.

40. To think: from thinking.

42. Bottom: This figure is still common; cp. "American commerce is carried upon British bottoms."

46. This line, by strict metrical test, lacks a foot. But the rhythm, by reason of the protracted stress on *Fie, fie!* is complete, and we need not be disturbed about the lacking foot.

47. It is hardly necessary to call attention to the double negative here and elsewhere. It was by birthright good English, and is still a natural impulse; witness the unconventional speech of the children and the illiterate.

50. The line is an Alexandrine.

Two-headed, *i. e.,* two-faced. This oath is suggested, apparently, by the two aspects of Nature expressed in the "strange fellows" she has framed.

52. PEEP THROUGH THEIR EYES: very suggestive of merry people, who, in laughing, half close their eyes.

53. BAG-PIPER: The last rhythmic stress of the verse falls naturally upon the last syllable of this word, if the line be read correctly. This is not a wrenching of the accent, since the preceding syllable retains its own accent. If we consider the verse as the metrical unit, as G. has said in his discussion of the metre of this play, and be not too much dominated by the consideration of feet, such verses will generally take care of themselves. The verse stress and the word accent will generally coincide, but not universally. When they do not, both should be preserved. The succession of two heavy word-accents and a verse-stress, as in this case, is unusual.

54. OTHER: here a plural, as often in the usage of the time. See Abbott, § 12.

ASPECT: pronounced with the accent on the last syllable in Shakespeare's time. Milton's verse shows the same accent. For a list of words that have undergone a change of accent since the Elizabethan period, see Abbott, § 490.

55. IN WAY: Abbott (§ 89) notes the omission of "the" in this expression, when it is modified by a phrase following; cp. "By way of illustration," and the like.

56. NESTOR: What is the force of the reference? Note the effective subjunctives in the line.

58. YE: a plural form, often used then and since as a singular.

61. PREVENTED: anticipated. Words derived from the Latin or other foreign languages have, when first introduced, nearly or quite the original meanings, but gradually undergo change. Cp. *convince* (overpower), *Macbeth,* I, vii, 64. Cl. cites *Psalms,* cxix, 148: "Mine eyes prevent the night-watches."

63, 64. The tone of this is apparently cynical; it may be a faint effort at jocularity.

67. YOU GROW EXCEEDING STRANGE: we see you very rarely.

MUST IT BE SO? This is generally understood to mean: "Must

you really go?" It may mean, however, "Must we remain such strangers?"

74. RESPECT UPON: regard for. The original sense of *looking back upon* may have caused the use of the preposition, upon. See Abbott, § 191.

78. A STAGE: A favorite comparison in Shakespeare, and an effective one. Cp. *As You Like It,* II, vii, 139ff.; *Macbeth,* V, v, 24ff.; *King Lear,* IV, vi, 187; *Sonnet,* 15. Of course, many other writers have used the same figure.

79. MINE A SAD ONE: This gives evidence of Antonio's "constitutional melancholy," as suggested by G.

FOOL: Gratiano takes his cue from Antonio, and continues the figure of the world as a stage. The fool or clown was a very familiar figure in the Elizabethan plays.

80. OLD WRINKLES: Let the wrinkles of old age come attended by, and caused by, mirth and laughter. Commentators have noted this pretty use of an adjective performing "the office of the first part of a compound noun," or of a phrase. Cp. "The aged wrinkles in my cheeks," *Titus Andronicus,* III, i, 7. For other examples, see Schmidt's Shakespeare Lexicon, pp. 1415, 1416.

82. We say we are "warm," "cool," or "cold," to denote a state of feeling or temperament. As suggested by several commentators, the reference here is to the common belief that sighs and groans literally deprived the heart of its blood. Cp. "heart-offending groans," "blood-consuming sighs," "blood-drinking sighs," *2 Henry VI,* III, ii, 60-63; blood-sucking sighs," *3 Henry VI,* IV, iv, 22; "Dry sorrow drinks our blood," *Romeo and Juliet,* III, v, 59. There can be no doubt, of course, that the condition of the mind reacts upon the body.

MORTIFYING: bringing death.

85. JAUNDICE: V. cites medical authorities in evidence that jaundice often results from disturbed conditions of mind. Cp. "The envy of wealth jaundiced his soul," Bulwer, *My Novel,* II, 10.

89. CREAM AND MANTLE, i. e., "Wisdom, gravity, and conceit will gather and thicken upon their faces like cream or scum."

Cp. "The green mantle of the standing pool," *King Lear,* III, iv, 136, and "The filthy-mantled pool," *Tempest,* IV, i, 182.

90. And do: Abbott, § 244, notes that the relative is often omitted in Shakespeare when it is easily supplied.

Wilful stillness entertain: maintain an obstinate silence. Note the change that has taken place in the word entertain.

92. Conceit: thought; intellectual power. This word has not its modern meaning in Shakespeare.

93. Who: used here and elsewhere in Shakespeare in the indefinite sense, as also in the earlier writers. Cl. compares with it the French "comme qui dirait." It is used in the same expression as here in I, ii, 50, of this play.

Sir Oracle: for "sir an Oracle," in the folios. The expression implies contempt for this "sort of men." Cp. "Sir Prudence," *Tempest,* II, i, 286; "Sir Valour," *Troilus and Cressida,* I, iii, 176.

98. Would almost damn: The omitted subject is easily supplied. Unnecessary emendations have been suggested; see Abbott, § 399, for discussion and other examples of the construction. The passage refers, of course, to Matthew, v. 22. If these wiseacres should speak, so great would be their folly that men would call them fools and so incur the penalty named in the scripture.

102. Fool gudgeon: R. cites Izaak Walton on the gudgeon: "It is an excellent fish to enter (initiate) a young angler, being easy to be taken." Fool is used as an adjective very much as in the colloquial speech of to-day; cp. "fool multitude," II, ix, 26, of this play.

108. Moe: more, from the Old English *ma.* Shakespeare uses both forms.

110. Gear: affair, business; a word of indefinite meaning, and used in many different senses by Shakespeare and other writers of the time. Cp. II, ii, 177, of this play. This line furnishes additional evidence of Antonio's silent habit.

111, 112. G. makes the excellent point that these two lines are not to be forced into iambic pentameters, but are rather rough ana-

pestic tetrameters, "a modification of the 'tumbling' variety discredited by Puttenham."

113. Is that any thing, now? Rowe's emendation, except the comma, for "It is that any thing now," the reading of the quartos and folio. Johnson's "Is that any thing new" is ingenious.

114. The dialogue changes to prose, apparently because of the everyday character of the matter, naturally expressed in colloquial form. Yet it is not easy to explain, by the same reasoning, why the verse form is retained in some other places.

125. Something: somewhat. See also l. 130 below.

Swelling port: ambitious deportment; expensive mode of life. A common use of the word "port" at that time.

127. To be abridged: at being reduced. A common use of the gerund infinitive in the older stages of the language. For a discussion and examples of the construction, see Abbott, § 356.

130. Time: past life.

131. Gaged: pledged.

137. Still: always, constantly. What would be the difference in meaning if the word were used in its modern sense? See l. 17, above.

138. Eye of honor: limits of honest methods.

140. Occasions: requirements. Note that the termination, —ion, is here, as often in Shakespeare, pronounced as of two syllables.

142. His: its. The old neuter genitive, *his,* was slowly yielding to the new form, *its,* which was only sparingly used by Shakespeare, and even by Milton. See Abbott, § 228.

Fellow of the self-same flight: an arrow of the same make, weight, and range.

143. Advised watch: careful observation.

144. Forth: out; so, "To find his fellow forth," *Comedy of Errors,* I, ii, 37, and other similar expressions. The line should be accepted and read simply as an Alexandrine.

145. Childhood: The noun is used here as an adjective, as also in *Midsummer Night's Dream,* III, ii, 202, "Childhood inno-

cence." This use of one part of speech as another is well known; cp. "gold ring"; "to tree a squirrel."

146. INNOCENCE: childish simplicity. V. suggests "foolishness."

147. LIKE A WILFUL YOUTH: The construction is irregular, or interrupted, for "as in the case of a wilful (thoughtless) youth," or the like.

149. SELF: same; also, as often in the older writers, used redundantly in "selfsame."

150. WHICH: How does the construction here differ from the present usage?

155. TO WIND: in winding. See note on l. 127, above.

CIRCUMSTANCE: circumlocution; cp. *Hamlet,* I, v, 127.

"And so, without more circumstance at all,
I hold it fit that we shake hands and part," (Quoted by Cl.)

157. UTTERMOST: my uttermost willingness to serve you.

161. PREST: ready, an Old French word (modern form, *prêt*), current in Elizabethan English, but now obsolete. Cp. Italian, Spanish, and Portuguese *presto.*

162. RICHLY LEFT: with rich inheritance. It must be admitted that Bassanio does not appear in a very favorable light here. Though Portia is "fair, and fairer than that word," yet this is mentioned as if of secondary importance to her wealth; and if we are to measure the value of her charms to him by their precedence in order in his speech, they will stand: money, beauty, virtues. We must hope, however, that it is the business transaction that he is engaged in that is responsible for this attitude. If he has been lavish with his own and others' money, he has been generous. He has won the affection and esteem of many friends. Indeed, the dramatic situation of the play is due to the great love of the high-minded Antonio for him. He is ready to risk still more of the Merchant's money upon the desperate chance of repaying him from Portia's wealth,—if he should win her. We must believe that he would have done as much for his friend, had the situation been reversed. A certain gay reck-

lessness seems to have been the one great fault in an otherwise noble character.

164. SOMETIMES: in the past, formerly. This word and *sometime* are frequent in the English of the time in this sense.

166, 167. UNDERVALUED TO: inferior to. For the same expression, see II, vii, 53, of this play.

BRUTUS' PORTIA: Cl. notes that she is described in North's translation of Plutarch (used by Shakespeare in writing his play *Julius Caesar*) "as being famous for 'chastity and greatness of mind,' and besides 'well seen in philosophy.'"

Note the metrical stress upon the last syllable of the word, Portia, at the end of l. 167, which in no way disturbs the word-accent.

170. The type of beauty described is not the typical Italian; but, as G. points out, Shakespeare simply presents the type most pleasing to himself and other Englishmen.

171ff. Note how well the comparison is carried out.

176. MIND PRESAGES: The subject relative is omitted, as often in Shakespeare. See Abbott, § 244. The relative as object is often omitted in modern English, but as subject, much more rarely. Browning, however, frequently admits the construction.

THRIFT: thriving, success. Cp. "My well-won thrift," I, iii, 51, this play.

178 ff. Cl. considers this inconsistent with what was said in II, 41 ff. But the charge seems hardly just, since Antonio's property, such as would be available for raising a sum of money immediately, might be at sea, though not "in one bottom trusted, Nor to one place," nor "Upon the fortune of this present year," and therefore apparently safe, although it could not be immediately converted into money.

180. TO RAISE: for raising. Gerund infinitive.

184. PRESENTLY: immediately.

186. Of obtaining it on my credit, or on account of personal friendship to me.

TO HAVE: Another example of the gerund infinitive. It will not be necessary to note other instances of this construction; but

the student may note them as marking an interesting change in usage.

SCENE II.

In commenting on Nerissa's position in Portia's household, G. cites Miss Latham (Trans. New Shaksp. Soc., 1887-92ff.), who shows that the waiting-women in the plays are to be "sharply divided into gentlewomen and domestic servants." It was customary, as she shows, for young ladies of position to be sent to wait upon other young ladies of rank superior to their own, and they were then looked upon rather as companions than as servants. To this class belonged Nerissa.

The same commentator remarks: "The antithesis and general style" (in the dialogue between Portia and Nerissa) "remind one of Euphuism, a very proper thing when one remembers that *Euphues* was in the first instance a book for ladies." This artificial style, of which *Euphues* was only one example, was widely current in the early Elizabethan period throughout Europe, but was soon relegated to its proper place as a passing and past fashion. Look up the subject of Euphuism. Jusserand's *The English Novel in the Time of Shakespeare* and Arber's reprint of *Euphues* will be valuable in this connection and otherwise, and may be found in most good libraries. It will be observed that Portia and Nerissa express their antitheses and conceits in prose, and very properly, since such a style is not suited to verse.

1. This scene, like the preceding, begins with a reference to the sadness of the principal personage. But Portia's sadness is less ominous than Antonio's. She had, however, reason enough for depression in the uncertainty of her fate, which depended upon the lottery of the caskets.

5. It will be interesting to note how well the antitheses, balance, and conceits are carried out.

7. NO MEAN: so the quartos. The folios have "no small," thus missing the play upon words, a serious objection just here.

11. SENTENCES: maxims; cp. the Latin *sententiae*.

17. EASIER: adjective for adverb, as often in Shakespeare. See Abbott, § 1.

23. REASONING: philosophising. The folios have "reason," evidently an error.

25, 26. WHOM—WHOM: the reading of the folios; the quartos have *who—who,* "as Shakespeare very probably wrote," remarks Cl., "for he frequently uses *who* in the objective case." This practice represents the tendency to obliterate all case distinctions in the general breaking down of all inflections that took place during and after the Anglo-Saxon period. Cp. the use of *you* as a nominative case instead of *ye,* from the 15th century on.

28, 29. NOR REFUSE NONE: The double negative was good usage in Old English, and was still common in Elizabethan English. Its persistence in the speech of the illiterate no doubt represents a native impulse.

32-34. Here we have a device necessitated by the limitations of the drama. The explanation of the three caskets is not required for Portia, but it is useful to the audience.

31. The "good inspirations" tend to take away the crudeness of having the chance selection result inevitably as the plot requires.

35, 36. WILL, NO DOUBT, NEVER BE CHOSEN BY ANY RIGHTLY BUT ONE WHO SHALL RIGHTLY LOVE: This reading is that of the Cl. ed., with the exception of the omission of a comma before "but." The first part stands in the first quarto: "no doubt you will never be chosen;" the last part reads in the second quarto and in the folios: "but one who you shall rightly love." Each authority being, then, in part faulty, the reasonable portion of each was taken, and a probably correct text constructed. That is, in the first part, the second quarto and the folios have been followed; in the last part, the first quarto is accepted.

40. I PRAY THEE: The pronoun of the second person singular was used in early English in addressing intimate friends and relatives, persons in inferior positions, and those held in contempt. The usage in the Elizabethan period may not be reduced to quite such definite rules, the same person being sometimes addressed, now with the singular form, and now with the plural. Portia addresses Nerissa also as "you," see l. 73, below; but Nerissa does

not use the "thou" to Portia. For a full treatment of this usage in Shakespeare, see Abbott, §§ 231-235.

42. LEVEL AT: guess at.

43. "The Neapolitans, in the time of Shakespeare, were eminently skilled in all that belongs to horsemanship."—Steevens. So Portia names qualities and faults more or less correctly associated with the different nationalities. Is there any impropriety in Shakespeare's making "a colt" "talk of his horse?"

49. COUNTY PALATINE, *i. e.,* Count Palatine. The title was originally applied to an officer attached to the palace of a king or an emperor, and enjoying certain special privileges. In Germany, it was applied especially to the lords of the Palatinate. The first quarto has Palatine; the other quartos and the folios have Palentine.

51. Various explanations have been offered of this passage. It appears to mean that the Count, a truculent fellow, frowns aggressively, and seems to imply: "If you will not have me, then you may choose as best you can." A. suggests that the words may threaten a duel, and mean: "If you will not have me, choose your weapon."

53. WEEPING PHILOSOPHER: Heraclitus of Ephesus, often contrasted with Democritus of Abdera, the Laughing Philosopher.

55. HAD RATHER: This expression is, and has always been, good English. *Had* is a subjunctive; *rather* is the comparative of *rathe,* meaning "early," "soon"; and the expression may be paraphrased: "I should hold it preferable." The folios insert *to* before *be*.

58. BY: in regard to. Cp. II, ix, 26, of this play, and Abbott, § 145.

65. THROSTLE: thrush. Pope's emendation. The quartos and the first folio have "trassell;" the second folio, "tarssell;" the third and fourth, "tassell."

66. A CAPERING: Here "a" is an abbreviation of "an," Old English for "on," and "capering" is a verbal noun. Cp. "a-hunting," "a-fishing."

73. LATIN: In Shakespeare's time and still later, Latin was in

general use as a means of communication for persons speaking different languages, in the Church, and in international transactions.

77. PROPER: handsome.

78. DUMB-SHOW: pantomime; here, one of the silent figures in the pantomime.

79. SUITED: dressed.

80. DOUBLET: a short, close-fitting coat.

ROUND HOSE: breeches padded out till they kept a round shape.

81. BONNET: cap; so called from the material from which it was made. In Scotland a man's cap is still called a bonnet.

83. SCOTTISH LORD: the reading of the quartos, printed before the accession of the Scottish James I. The folio of 1623, for obvious reasons, changed "Scottish" to "other."

89. SEALED UNDER FOR ANOTHER, *i. e.*, for another box on the ear. This carries out the figure. As Cl. explains: "The principal was said to seal to a bond; his surety sealed under." Cp. I, iii, 145: "I'll seal to such a bond." The French and the Scots had long had a bond of sympathy in their common hostility to the English, and they had often been allies against the latter. Such a hit as this was sure to please an English audience.

93, 94. DRUNK: The different Germanic peoples were noted as hard drinkers. Cp. *Othello,* II, iii, 76ff: "Your Dane, your German, and your swag-bellied Hollander,—Drink ho!—are nothing to your English," cited by Cl.

99. YOU SHOULD REFUSE: We should say: "You would refuse." For this construction, see Abbott, § 322.

102. CONTRARY: wrong.

107. THE HAVING ANY: In modern usage, the verbal noun in *—ing* takes the preposition *of* after it, while the participle does not. In Shakespeare the preposition is often omitted; cp. II, ii, 82: "The knowing me."

109. WHICH IS: The strict construction would be "which are;" but, as their determinations are all one, the construction becomes justifiable.

111. SORT: lot, lottery, as in *Troilus and Cressida,* I, iii, 376:

"Let blockish Ajax draw the sort to fight with Hector." Some editors prefer the meaning, "manner," "method," or "kind."

112. IMPOSITION: condition imposed.

114. SIBYLLA: There are several Sibyls in ancient mythology, but the most famous, the Cumaean, is, without doubt, the one referred to here as a type of extreme age.

119. I PRAY GOD GRANT: This reading of the quartos was changed in the folio to "I wish them," probably because of the law of 1605: "For the preventing and avoiding of the great abuse of the holy Name of God in Stage-playes." This law was an expression of the rising Puritan power. Not all such expressions, however, were changed.

122. A SCHOLAR AND A SOLDIER: This is a pleasant addition to the character of Bassanio, who, when all has been said, has left the impression hitherto of being primarily a spendthrift and a fortune-seeker.

123. A. notes that the Marquises of Montferrat were famous warriors and generals in Italy for centuries.

127ff. Let us hope that these words indicate a basis of respect and regard that justifies Bassanio's success in his suit.

133. THE FOUR STRANGERS: As has been often noted, this should be six. It is interesting guessing whether the fault was Shakespeare's or the editors'; but the solution is, perhaps, impossible. The suggestion of an earlier play as a basis of Shakespeare's, or of an earlier draft of this play, with only four suitors mentioned, and then an addition of two others, without a corresponding change here, is interesting.

140ff. A saintly father-confessor, though black, would be better than a black husband, though saintly.

SCENE III.

Mark the dramatic effect of the change from the end of the last scene to the beginning of this. After a short interval, the curtain is drawn, and we are looking no longer upon the beautiful Portia and her attendant, and listening to their light euphuistic comment upon the suitors; but we have now before us the omi-

nous figure of Shylock with all its suggestion of coming disaster.

A great mass of literature has grown up around the figure of Shylock, and a multitude of ingenious interpretations of the purpose of the author in presenting this great creation to us may be had ready-made. But to this editor, it seems best for the student, after intelligent, faithful study, to determine for himself what manner of man the character represents; whether he is, indeed, to be taken as an individual or as a type, etc. Afterwards he may read what others have concluded, and his own opinions may be confirmed, or may be modified. For a selection of the best of such comments, see V., pp. 425-435.

There has been some question, too, as to how the poet obtained his knowledge of the character, manners, and practises of the Jews. The Jews had been expelled from England in 1290, in the reign of Edward I., and the ban was not removed until 1650. There is evidence enough, however, that Jews did live and die, too, in England in Shakespeare's time; see reference to Lopez in the Introduction. For a full discussion of this point, see V., p. 359ff.

Farmer conjectured that the name, Shylock, was derived from a pamphlet called "Caleb Shillocke his Prophecie, or the Jewes Prediction;" but, as Cl. points out, "it is uncertain whether it was printed before or after the production of our play."

1. There is some uncertainty as to the exact value of the ducat, since it varied with time and place. Coryat, who was in Venice in 1608, places the value of the Venetian ducat at 4s. 8d. Halliwell, upon the authority of Roberts's *Marchant's Mapp of Commerce* (1638), names one kind of ducat worth about 3s. 4d., and another worth 4s. or 4s. 2d. Any of these values must be increased many times to get an equivalent in modern money. Certainly the sum was meant to be a very large one.

4. THE WHICH: The addition of a demonstrative form to relative words that were originally interrogative in character, is common in older English. Cp. "When that," Chaucer's Prologue to the Canterbury Tales, l. 1; also French *lequel*.

7. MAY...WILL...SHALL: Note the force of each auxiliary. *May* has the meaning of *are you able?*

17, 18. IN SUPPOSITION: in uncertainty.

TRIPOLIS: The authorities differ as to whether the city in Barbary in north Africa, or the Syrian seaport is meant. It is really a matter of small importance. We need think only of a port in the distant east.

20. RIALTO: This name was applied to an island, to the bridge joining it with the St. Mark's quarter of the city, and to the merchants' exchange situated at the end of the bridge farthest from St. Mark's. Shylock may have referred to the bridge or to the exchange.

22. SQUANDERED: scattered, the original sense of the word.

30. I WILL BE ASSURED: Shylock speaks cautiously, and, at the same time, finds pleasure, without doubt, in continuing Bassanio's anxiety when the transaction seemed almost concluded.

33. TO DINE WITH US: Bassanio must indeed have been thoughtless, since he would not, under the circumstances, have ventured the invitation out of malice.

35. NAZARITE: Nazarine, which form occurs first in the authorized version of the Bible in 1611. See Matthew, viii. 28-32.

42. FAWNING PUBLICAN: A much discussed phrase. The publicans were officials who farmed the taxes under the Roman government, and were often oppressive in making their collections. They were objects of special detestation to the Jews at the time of their subjection to Rome. The name became one of contempt and reproach; cp. "publicans and sinners," Matt. ix. 10. So Shylock might, without any consideration of parallelism, apply the term to Antonio in gratifying his feeling of hatred. A. thinks that Zaccheus, the publican, who gave half his goods to the poor, may have suggested the epithet; Elze, that the poet had in mind the parable of the arrogant Pharisee and the humble publican: Luke, xviii. 10-14. Antonio was sad and depressed, and without doubt showed this condition in his outward appearance; and the appellation becomes, in this light, apposite. While Shylock might not be familiar with the New Testament, Shakespeare and his

audience were. Note the change to verse with the greater intensity of the action.

43. For: because, as often in Shakespeare. Cp. *for that,* next line. See Abbott, § 151.

44. Low simplicity: foolish humility.

46. Usance: interest. The lending of money at interest, though legal in England at Shakespeare's time, was still regarded as disreputable and cruel. The Jews were, partly by inclination, perhaps, and partly of necessity, since this was almost the only pursuit open to them, pre-eminently the money-lenders of Europe.

47. Upon the hip: an expression borrowed from the phraseology of wrestlers. If one wrestler could get his opponent across his hip, he had him at a great disadvantage. See how the application is reversed in IV, i, 334. Cp. also *Othello,* II, i, 313.

51. Thrift: profits, as often elsewhere in this play. See 82-83 below.

52. Interest: with about the force of "usury" in our English.

60. Rest you fair: Shylock pretends now first to perceive Antonio's presence. He finds pleasure in making him wait to be noticed.

63. Excess: "I neither take interest when I lend, nor give it when I borrow."

64. Ripe wants: wants that must be immediately supplied.

65, 66. Is he yet possess'd How much ye would? Is he informed how much you wish? The reading of the text is that of the second quarto. The first quarto has: "Are you resolv'd How much he would have?" The first folio reads: "Is he yet possess'd How much he would?"

74. As: so. See Genesis, xxv. 29-34; xxvii. 1-29.

75. Ay, he was the third: He was so only by his mother's fine management.

79. Compromised: had come to an agreement. This was the original force of the word. See Skeat's Etymological Dictionary.

80. Eanlings: new-born lambs; from *ean* or *yean,* to bring forth.

Pied: parti-colored.

90. Mark you this: This passage is an aside to Bassanio.

97. Three months from twelve: Shylock is, or pretends to be, engaged in calculations.

98. Beholding: beholden, as frequently in the English of the time. See Abbott, § 372.

102. Still: always.

Patient shrug. Cl. remarks, very appositely: "Shakespeare perhaps remembered Marlowe's *Jew of Malta*, act ii, sc. 2, vol. i, p. 269, ed. Dyce:

> 'I learn'd in Florence how to kiss my hand,
> Heave up my shoulders when they call me dog.'"

103. Tribe: here used of the Jewish race; cp. also l. 52, above.

105. Gaberdine: "a long, loose outer garment." It was not peculiar to the Jews, the yellow cap being their distinctive mark.

108. Go to: here an exclamation of impatience, but also used to express other emotions.

109. You say so: Note the indignant emphasis upon *you*.

116. Bondman's key: a slave's tone.

127. A breed of: The reading of the folios; the quartos have "a breed for." This is according to Aristotle's argument against usury, that money, being barren metal, cannot multiply itself naturally. Antonio has in mind, without doubt, Shylock's argument from the analogy of Jacob's procedure.

129. Who: This loose construction of the relative is not uncommon with the older authors, and a similar irregularity may be heard in the speech of the illiterate of the present day. Cl. cites from Bacon's *Advancement of Learning*, Bk. ii, 10, 12: "Which, though it be not true, yet I forbear to note any deficiencies."

Break: probably for "break his day," as in l. 156. Cp. *The Jew of Malta*, I, ii, 158: "For if we break our day, we break the league."

130. Note Shylock's change of tone. Why was it?

133. Doit: a coin worth half a farthing.

136. This were kindness: Bassanio feels a natural suspicion.

138. YOUR SINGLE BOND, *i. e.*, with your single signature, without security. This apparently generous offer was, of course, only to enable Shylock to exact the penalty from Antonio himself, and the tragic situation turned just upon this point, that no one else, Shylock being unwilling, could pay the debt.

141. CONDITION: contract.

142. NOMINATED: stated; cp. IV, i, 259.

FOR: unnecessary to the sense, but may have come from the practice of placing it before the specified price of a thing. One may sell an apple *for* a penny, though, of course, one does say the price is *for* a penny.

EQUAL: exact.

153. WHAT: used indefinitely for "what people," or the like.

154. DEALINGS TEACHES: The plural form, *dealings,* seems to be conceived as a collective, *dealings* being equal to *practice.* The usual explanation, that *teaches* is a "northern plural," is doubtful. It seems unlikely that Shakespeare should have felt the influence of this construction in a few places and not in others.

156. BREAK HIS DAY: fail to meet his obligation. Cp. l. 129, above.

159. ESTIMABLE: For the slurring of the syllables of this word in this verse, see Abbott, § 495. The verse need not be considered an hexameter, since the word *estimable* seems to have received only one stress, the syllables after the first being slurred.

161. How naturally Shylock's expressions suggest commercial transactions. His conception of friendship is not a high one.

163. FOR MY LOVE: There may be some doubt as to the exact meaning here. The probable sense is: "Do not, in return for my love, ascribe wrong motives to me." V. suggests: "Do not, for my love's sake, hereafter maltreat me."

168. FEARFUL: to be feared; not to be trusted. See Abbott, 3.

169. KNAVE: This word, from the Old English *cnapa,* meant originally *boy,* like the kindred German *knabe.* This meaning is frequent in Shakespeare. Cp. *Twelfth Night,* IV, ii, 22: "The

knave counterfeits well, a good knave." The modern sense is also common, and it is with this meaning, apparently, that Shylock uses it. However, Shylock recommends Launcelot; see II, ii, 132, 133.

172. Bassanio shows more discernment than Antonio, but he does not emphasize his distrust enough to break off the transaction.

TERMS: language, words; or, V. suggests, "May it not refer to the bond?"

What progress has been made in this act in the development of the plot? What characters have been introduced, and how far have you been made acquainted with the distinctive qualities of the principal figures?

ACT II.

We are to understand that Antonio has signed the bond. Three months are to intervene before it falls due. The stage illusion of the passing of this time is well maintained by means of the further development in this act of the casket story and the presentation of the details of the elopement of Lorenzo and Jessica. No doubt, too, the large number of short scenes in the act, and the corresponding frequent change in the place of the action contribute to the reconciliation of the historical and the dramatic times.

SCENE I.

The stage direction in the first folio is: "Enter Morochus, a tawnie Moore all in white, and three or four followers accordingly, with Portia, Nerissa, and their traine."

1. COMPLEXION: used here in the modern sense. The word is to be pronounced as of four syllables, with a secondary accent on the ultimate.

6. MAKE INCISION, *i. e.*, let us draw blood by wounding ourselves.

7. REDDEST: Red blood was supposed to indicate courage and high lineage. Cp. also "blue blood" as indicating high birth.

8. Aspect: with accent on the last syllable. See Abbott, § 490.

9. Fear'd: frightened. Cl. cites *Measure for Measure*, II, i, 2:

> "We must not make a scarecrow of the law,
> Setting it up to fear the birds of prey."

12. Thoughts: regard, affection.

13. Terms of choice: "with respect to the choice; in my choice," Schmidt. Cp. "In my terms of honor, I stand aloof." *Hamlet*, V, ii, 249.

14. Nice: fastidious.

17. Scanted: placed limits upon.

18. Wit: wisdom, the old meaning of the word.

20. Stood: Note the compactness of the subjunctive construction.

Fair: Surely a pun on the Moor's complexion. Of course, from Portia's point of view, these words convey no compliment,—see I, ii, above; but to the Moor they do, and upon the audience his thanks produce a comic effect.

24. This line and the following present some difficulty. Sophy, under various spellings, was a common title of the Shah of Persia at Shakespeare's time; cp. *Twelfth Night*, II, v, 197, and III, iv, 307. Thus it is conceivable that "the Sophy and a Persian prince" might designate one person, as some editors seem to assume. However, it seems more likely that two persons are meant. The Moor's boast gains in rotundity by this interpretation; moreover, the first folio places a comma after "Sophy," which is retained in this text as bearing out this interpretation.

26. Sultan Solyman: The reference is probably to "the unfortunate campaign which Solyman the Magnificent undertook against the Persians in 1535."—Cl.

27. Outstare: The reading of the first quarto. The second quarto and the folios have *ore-stare*.

29. Note the effect of the trochaic movement at the beginning, and the spondaic movement at the end of this strutting line.

31. ALAS THE WHILE: alas for the times and the conditions which they impose. Similarly, many other condensed constructions, as "Woe the while," *Winter's Tale,* III, ii, 173.

32. LICHAS: Hercules' attendant. See Classical Dictionary.

35. ALCIDES: patronymic for Hercules, since he was a descendant of Alcæus, the son of Perseus and Andromeda.

PAGE: Theobold's emendation for *rage* in the quartos and folios.

42. ADVISED: deliberate.—Schmidt.

43. NOR WILL NOT: It is hardly necessary to explain the double negative here or elsewhere in Shakespeare as being used for emphasis, since the construction had been good native English, and was not yet obsolete.

44. TEMPLE: "Must not the poet have written *table?*"—Keightley. The suggestion seems not unlikely. Otherwise the house chapel must be meant, where the Moor would take the oath.

46. BLEST OR CURSED'ST: Both adjectives are to be regarded as superlatives. V. notes that "there is the sound of a superlative in blest which satisfies the ear." The same authority cites from Walker other instances where Shakespeare attaches to one adjective alone a termination that belongs to several. Cp. *Measure for Measure,* IV, vi, 13: "The generous and greater citizens." So also, III, ii, 289, of this play.

SCENE II.

The old stage direction was: "Enter the Clowne alone."

"Launcelot is not a professional jester like the Fools in *King Lear, Twelfth Night,* and *As You Like It,* but a servant by trade, and a wag by humour"—A. The discourse of Launcelot and his father is, of course, scarcely suited for blank verse.

1. WILL SERVE: Halliwell's suggestion that *not* has fallen out before *serve* seems likely. Conscience certainly opposes Launcelot's running away, while the fiend favors it. But G. thinks that Launcelot speaks with "a kind of coaxing doubt: 'Surely my conscience *will* serve me, do as I wish.'"

10. SCORN RUNNING WITH THY HEELS: "With thy heels" is to be taken with "scorn," though something of a pun may be intended. Cp. *Much Ado About Nothing*, III, iv, 51: "I scorn that with my heels."

12. VIA: An Italian word, meaning "away," used as a term of encouragement to horses and to men. See V.

13. FOR THE HEAVENS: for heaven's sake. Note the propriety of this exclamation from the fiend.

20. GROW TO: Perhaps Cl. is right in the suggestion: A household phrase, applied to milk when burnt to the bottom of the saucepan, and thence acquiring an unpleasant taste." However, "Have an inclination to" would make about as good sense.

24. "FIEND," SAY I, "YOU COUNSEL WELL": The first quarto has "counsel ill."

25. TO BE RULED, *i. e.*, being ruled by, or, if I be ruled by. For this use of the infinitive, see Abbott, § 356. Cp. also l. 27, below.

26. GOD BLESS THE MARK: Apparently an expression used by way of apology for a remark of doubtful propriety,—here for naming the Devil. Its origin is obscure.

29. SAVING YOUR REVERENCE: begging your pardon. Similar, in purpose, to "God bless the mark" above. Cp. also l. 139, below.

30. INCARNAL: The reading of the first quarto. The other quartos, the folios, and some other texts have *incarnation*. The difference is immaterial, since either form represents the frequent blunders of Shakespeare's clowns and certain other characters in the use of words of Latin origin, which were flooding the English language in the Elizabethan period. Cp. especially the verbose Dogberry, in *Much Ado About Nothing*, and Bottom, in *Midsummer Night's Dream*.

39. SAND-BLIND: half-blind. Supposed to be a corruption, simulating sand (as if having eyes blurred by little grains or specks), of an unrecorded *sam-blind, half-blind,* from A.-S. *sam,* Lat. *semi.*—Century Dictionary. It is not impossible that *stone-blind* was a popular extension of the figure, just as was Launcelot's invention, *high-gravel blind,* though this is not, of course, the usually accepted derivation.

40. TRY CONFUSIONS: The first quarto has "conclusions"; cp. Hamlet, III, iv, 195; but the other early editions have "confusions." Here the correct form seems the incorrect reading. However, Launcelot did certainly "try confusions" with his father.

46. MARRY: A common exclamation, for *Mary!* (or *Maria!*), *i. e.*, the Virgin.

48. SONTIES: saints; the form is most likely a diminutive of *saunt,* Scotch, and perhaps English, also, for *saint,* used as a term of endearment.—P. Other explanations have been offered, such as the derivation from *santé,* or from *sanctities.*

53. WATERS: tears; or, it may be, the expression means, "raise a storm." While Launcelot distresses his father, he enjoys the fun of making the old man give him the title of Master, due by right only to gentlemen.

56. WELL TO LIVE: V. interprets, "with every prospect of a long life"; but the meaning, "well to do," seems more likely, the inconsistency with what precedes being in keeping with Gobbo's wisdom.

59. A': he; a colloquial contraction frequent in Shakespeare. See Schmidt. The form was used at Chaucer's time, and is still to be heard in some parts of England.

61. AND LAUNCELOT, *i, e.,* "plain Launcelot, and not, as you term him, *Master* Launcelot."—Malone.

62. ERGO: Launcelot's learning, no doubt, impresses the old man deeply.

64. AN: if.

65. ERGO, MASTER LAUNCELOT: Launcelot has proved satisfactorily (to himself) his right to the title of Master.

67. FATHER: A common form of address to old men, and Gobbo understands it merely as such.

68. Launcelot is "trying confusions" indeed with the old man. It is not unlikely that Shakespeare is parodying here the excessive use of classical allusions so common at the time.

99. THOU: Gobbo, before recognizing his son, uses the more respectful *you,* but now drops into the familiar *thou,* though

Launcelot continues the more formal term. Cp. Abbott, §§ 231-235.

101. BEARD: "Stage tradition, not improbably from the time of Shakespeare himself, makes Launcelot, at this point, kneel with his back to the sand-blind old Father, who, of course, mistakes his long back hair for a beard, of which his face is perfectly innocent." Staunton, quoted in V.

102. FILL-HORSE: The reading of most modern editions, for the *phil-horse* of the second quarto and the folios, and the *pilhorse* of the first quarto. The fills or thills were the shafts of vehicles. R. G. White and V. note that *phill-horse* for shaft-horse is still in use in the rural districts of New England and Pennsylvania.

105. OF HIS TAIL: Cp. *on his tail,* l. 102, above. We see that *of* and *on* were used in much the same sense in designating local relations. Cp. Abbott, § 176, for other examples.

111. SET UP MY REST: I am resolved. Most commentators derive the expression from a game of cards, Primero, and understand it to mean to risk heavily upon the cards held. Others find a reference to a soldier's setting up a support or rest for his heavy matchlock when he would fire it. Then Launcelot would say in effect: "Here I take my stand to run away," which would not be out of keeping with his paradoxical mode of speech. Cp. *Romeo and Juliet,* V, iii, 109, for the expression used in a very different strain:

> "O here
> Will I set up my everlasting rest."

116. GIVE ME YOUR PRESENT: *Me* is the old dative of the person interested, surviving in such expressions as "Do me a kindness." See Abbott, § 220.

117. RARE NEW LIVERIES: This helps to explain why Bassanio was obliged to borrow money.

120. I AM A JEW: Apparently a common expression, implying contempt for the Jews. Cp. *Much Ado About Nothing,* II, iii, 264: "If I do not love her, I am a Jew"; cited by Cl.

122. The hours for meals at the time of Shakespeare differed greatly from those of the present time. The dinner hour was at noon, or before. Among the first uses Bassanio seems to have made of the money obtained from Shylock was to feast his friends with it. See ll. 180-181, below.

127. Launcelot seems to have been a mixture of clownish shyness and audacity.

129. GRAMERCY! For French *grand merci,* great thanks.

130. The practice on the stage is for Launcelot here to interrupt the old man, turn him quickly around, and himself take up the broken thread of the discourse. But when his own eloquence fails him, as it does very quickly, he at once wheels the old man again into position, only again to spin him around when he himself feels a new inspiration; and so on, to the astonishment of all present. Of course it is not necessary to mention all the sad work the two make with their words.

140. CATER-COUSINS: The meaning of the passage is clear: They are scarcely on intimate terms. But the origin of the phrase is obscure. Johnson in his Dictionary and Schmidt and others assume *quatre cousin* as the original form; but Cl. points out that *quatre cousin* is not and never was French. Hales suggests that the origin may be found in *cate, cater, acater,* and that the term means about *mess-fellows;* this is at least a working theory.

143. FRUTIFY: apparently means certify. Cl. quotes Bishop's conjecture that in l. 138 we should read "spicify" for "specify," and adds: "If so, Launcelot's language is affected by recollections of the pantry." If so, we should read, "fruitify."

156. PREFERRED: recommended. Bassanio plays upon the double meaning of the word. Shylock's motive in preferring Launcelot will become apparent in II, v, 46-51.

159. OLD PROVERB: "The proverb referred to is, 'The grace of God is better than riches'; or, in the Scot's form, "God's grace is gear enough'"—Staunton.

165. MORE GUARDED: more trimmed; ornamented. So called, because facings or strips, usually of a color different from the

rest of the garment, were sewed upon exposed or weak parts of liveries to protect or strengthen them. Here the reference is to the special guards, usually yellow, that were sewed on the liveries of jesters. Cp. *Henry VIII,* Prol. 16:

"A fellow
In a long motley coat guarded with yellow."

166. FATHER, IN: This has been interpreted to mean: "Father, go in." But it is not clear into what Gobbo should go, unless it were Shylock's house or Bassanio's, and there is nothing to make this clear. It is possible that Launcelot, in his triumph, means: "Father, I am in!" *i. e.,* in the service I was trying to attain.

168. TABLE: the palm of the hand. It is generally conceded that something is wrong in this passage, even after taking Launcelot's eccentricities into account. Many emendations and interpretations have been offered, most of which may be found in the V. note to this word. Perhaps the most probable suggestion is that offered by Allen, and approved by Furness: "Well, if any man in Italy have a fairer table! which doth (equivalent, as in Greek or Latin, to *'for it doth'*) offer to swear, &c." That is, he holds up his hand, in the position of one about to swear, and, examining its lines, says it promises good fortune as certainly as if it were laid upon the Bible in the taking of an oath.

170. SIMPLE LINE: in palmistry, a poor line; said ironically, of course.

172. ELEVEN: The first quarto has *eleven;* the other quartos, the folios, and many texts have the word spelled with initial *a,* and with other variations.

173. COMING-IN: income, revenue—Schmidt.

177. GEAR: See note to I, i, 110.

180. BESTOWED: on board ship for Belmont, as V. notes.

185. SIGNIOR BASSANIO: "The respect which Bassanio's friends have for him appears in the way in which they address him. Cp. I, i, 69: 'My Lord Bassanio,' etc."—A. Such hints are of value to us in making up our estimate of Bassanio's character.

190. HEAR THEE: The pronoun here, in spite of its form, is subject, not object. As the dative *you* supplanted the nominative *ye* as subject-form, *thee* showed a strong tendency in the Elizabethan times to supplant *thou,* a part, perhaps, of a general tendency to obliterate all distinctions of case form; cp. "Me and him went fishing," in the speech of the illiterate. This confusion of case forms in the second person has been ascribed to the weakening of unstressed vowels; but this surely would not explain the change from *ye* to *you.* No doubt, the frequency of the use of these datives with impersonals contributed to their general use as nominatives.

195. LIBERAL: free, wanton.

200. HABIT: deportment, probably with a play upon the sense, garb.

205. CIVILITY: propriety.

206. SAD OSTENT: serious appearance: Note how well the passage prepares us for the Gratiano we are to find in the play.

SCENE III.

So skilfully has Shakespeare interwoven the thread of Lorenzo and Jessica's love story with the main thread, at the same time maintaining its subordinate relation, that the interest is never distracted from the principal figures, and the unity is not disturbed. Moreover, the incident is of great value to the play as a whole, as giving us additional light upon Shylock's character, and still further embittering him against the Christians. It contributes an important part, too, to one of the most exquisite scenes in this or any other drama.

5. SOON AT SUPPER: Schmidt assumes that this expression means "this very night," and cites a number of parallel expressions in support of his contention. However, the ordinary meaning, "before long," seems more likely here.

10. EXHIBIT: We might naturally assume that Launcelot means "prohibit" (Halliwell), or "inhibit" (Cl.), or anything but "exhibit"; but Eccles' suggestion: "My tears express what my

tongue should," seems not improbable. Launcelot might blunder into correct expression.

14. Jessica may not be utterly without filial feeling; but she is nearly so.

19. STRIFE: between love for Lorenzo and duty to her father.

SCENE IV.

1. Lorenzo and the others are planning to slip off, disguise themselves, and return and surprise the others, who would not, perhaps, have noted their absence. Elze, quoted in V., points out that such features were very common at entertainments in Venice. Cl. refers to the masking at Cardinal Wolsey's feast in *Henry VIII,* I, iv.

5. SPOKE US YET OF: If this is the correct reading, the meaning is: "We have not yet bespoken torchbearers," *us* being in the dative. The fourth folio has *as* for *us*. Note the secondary accent falling on the last syllable of "torchbearers."

6. QUAINTLY ORDER'D: neatly, ingeniously contrived.

11. SEEM TO SIGNIFY. Note Launcelot's circumlocution, parodying the finical methods in the letter-writing of the day.

17-18. Antitheses were much affected at the time, and Launcelot but apes his betters.

24. PROVIDED OF: provided with. Cp. *Macbeth,* I, ii, 13: "Supplied of kerns." See Abbott, § 171.

27. SOME HOUR: about an hour. See Abbott, § 21.

32. Note that none of those concerned have any scruple whatever about robbing the Jew.

38. FAITHLESS: unbelieving, infidel.

SCENE V.

3. WHAT, JESSICA! *What,* like *why* and *when,* was used in calling impatiently. Cp. *Julius Caesar,* II, i, 1: "What, Lucius, ho!"

GORMANDIZE: Shylock's view differs from Launcelot's, who declared that he had been famished. See II, ii, 114.

12. Shylock's hesitation and foreboding heighten Jessica's anxiety, and increase the dramatic effect.

14. To FEED UPON: Shylock has declared that he will neither eat, drink, nor pray with the Christians; see I, iii, 38. Steevens holds justly that this is no oversight of Shakespeare's, but that the Jew departs from his "resolve for the purpose of revenge."

18. To-NIGHT: last night, as elsewhere in Shakespeare, though more generally in the modern sense; cp. l. 37 of this scene. See Abbott, § 190.

Reference has already been made to the dramatic value of forebodings in the case of Antonio in the first scene of the first act.

The superstition in regard to dreams about money is referred to in a passage quoted by Cl.: "Some say that to dreame of money, and all kinde of coyne is ill." Artemidorous, *The Judgement, or Exposition of Dreames,* p. 99, ed. 1606.

20. REPROACH: Launcelot's mistake prepares the way almost too well for Shylock's rejoinder.

22. CONSPIRED: Of course, Launcelot refers merely to the masquerade; but to the audience the word suggests a second and more serious conspiracy.

24ff. In this jumble of inconsequences, it is to be noted that the bleeding of the nose was considered an evil omen, and that Black-Monday was so called from the Monday after Easter in 1360, when the troops of Edward III, then besieging Paris, suffered terribly from the hail, mist, cold, and darkness.

30. WRY-NECK'D FIFE: There has been much discussion as to whether the instrument or the performer is meant here. The musician was undoubtedly often designated by the name of his instrument, as in a passage from the *Spectator,* cited by Pye (see V. note), where mention is made of a saucy trumpet and a drum that carried messages. Boswell quotes from Barnaby Rich's Aphorisms, 1616: "A fife is a wry-neckt musician, for he always looks away from his instrument." On the other hand, the old English fife, called *flute à bec,* was provided with a peculiar mouth-piece, and might have been called wry-necked. For a complete discussion of the question, see the note to the line in V.

33. VARNISH'D FACES: painted masks; but Shylock probably implies also the falseness of Christians.

36. JACOB'S STAFF: See *Genesis,* xxx. 10, and *Hebrews,* xi. 21. "Commonly a Jacob's staff meant a pilgrim's staff, because St. James, or Jacob, was the patron saint of pilgrims."—P. Of course, not to be taken in this latter sense here.

37. OF FEASTING: for feasting, we should say. See Abbott, § 174.

38. SIRRAH: used in contemptuous address, though, at an earlier period, merely a form of *sir.*

43. WILL BE WORTH A JEWESS' EYE: For the omission of the relative, see note on I, i, 176. The quartos and the first two folios read *Iewes;* the third and fourth folios, *Jew's.* Some understand the passage to refer to the large amount a Jew would pay to save himself from mutilation; others that it indicated a thing of such value as to attract a Jew's attention. Perhaps the plainest interpretation is the best: worthy of the admiration of a Jewess.

44. HAGAR'S OFFSPRING: gentile, outcast. See *Genesis,* xvi.

46. PATCH: fool, clown; probably so called from the motley clothes worn by jesters. Other derivations have been suggested, and it has been noted that Wolsey had two clowns so named. But the name was probably given in that case for the reason assigned above.

48. WILD CAT: because the wild cat seeks its prey by night, and sleeps by day.

50, 51. THAT. . . HIS: whose. This method of expressing relative relations was common in the older English. G. cites Chaucer's *Knight's Tale,* 1851 ff.

> " . . . . namely oon (one),
> That with a spere was thirled (pierced) his brest-boon."

52. PERHAPS I WILL: Abbott, § 319, thinks *will* is used in this and in other expressions in Shakespeare with *perhaps* or *perchance,* because uncertainty or hesitancy, half-inclination, we might say, is implied. In modern usage, however, we should expect *shall.*

SCENE VI.

2. This line, divided between two speakers, is an Alexandrine, as not infrequently in Shakespeare.

5. VENUS' PIGEONS: the doves that drew her chariot.

7. OBLIGED FAITH: pledged or plighted faith.

9. THAT HE SITS DOWN, *i. e.*, that he sits down with. The omission of the preposition is common in Shakespeare. Cp. also l. 12, below. See Abbott, § 394.

10. UNTREAD AGAIN: retrace a long way he has traveled. Some, without sufficient reason, assume this to refer to the performances of a trick-horse.

14. YOUNKER: The folios, quartos, and early editions have *yonger* or *younger*. The present reading dates from Rowe. Cp. *3 Henry VI*, II, i, 24: "Trimm'd like a younker, prancing to his love." The word implies youth and gaiety. See Skeat's Et. Dictionary for etymology.

15. SCARFED: dressed with flags, and referring, too, perhaps, to the fresh, new sails. Note the beauty of the comparison, sustained through six lines.

18. OVER-WEATHERED: weather beaten. The folios have *over-wither'd*.

24. The line is generally regarded as metrically defective; but G.'s explanation, that *approach* may be regarded as having the value of a trisyllable, "like so many words with *r*," and that the pause before the word would itself compensate for the lacking syllable, seems satisfactory.

30. WHO: The neglect of the inflection of this word is common in Shakespeare. See Abbott, § 274. This seems but one illustration of the general tendency, before noted, to give up all inflections in English. This use of *who* is not uncommon at the present day, and has the countenance of eminent authorities. See Sweet, "Short Historical English Grammar," § 384; Jespersen's "Progress in Language," § 171, both cited by G.

35. EXCHANGE: exchange of woman's for boy's clothes.

42. TOO, TOO: This repetition of *too* was common, and gave ap-

parently an emphatic compound, with the accent on the second part, as in "This too, too solid flesh," Hamlet, I, ii, 129.

LIGHT: Note the play upon the word, implying both "evident" and "improper." Cp. V, i, 129: "Let me give light, but let me not be light."

43. 'TIS AN OFFICE OF DISCOVERY, *i. e.*, the torchbearer's is.

44. SHOULD BE: ought to be. Note the play upon "obscured."

47. CLOSE NIGHT: secret; that serves to conceal. Cp. *Macbeth,* III, v, 7, of the witches:

"The close contriver of all harms."

51. BY MY HOOD: Cl. notes that this is found nowhere else in Shakespeare. But "By my head" is found, as in *Troilus and Cressida,* II, iii, 91, and "By my heel" in *Romeo and Juliet,* III, i, 38. It was easy for Gratiano to substitute "hood" for "head," since the hood was a prominent part of his disguise.

GENTILE: The first folio and the second quarto have *gentle,* and a pun may be intended.

52. BESHREW: curse.

54. IF THAT: For use of *that,* see Abbott, § 151.

55. TRUE: Does she deserve this praise?

64. NO MASQUE TO-NIGHT: Note that, though the plan is not carried out, yet it serves its purpose in the elopement of Jessica.

SCENE VII.

3. The situation is dramatic. Consider how important this choice was to be to both concerned.

4. WHO: Relative words are among the last to adapt themselves to the successive changes in usage in living languages. *Who* and *which* were interchanged in the time of Shakespeare, *which* being oftener used for *who* than the reverse. *Who* for *which* in Shakespeare generally implies personification, or at least power of motion or action (see Abbott, § 264); but this explanation does not apply here, when we note "silver, which" in line 6, following.

5. Note that the lines of the inscription are hexameters. The

first folio, however, omits "many," by accident, making the line a pentameter, but restores it in l. 37, following, and in ix, 24, of this act.

12. WITHAL: "The emphatic form of *with* is used after the object at the end of the sentence." Abbott, § 196.

20. SHOWS OF DROSS: signs of base matter.

22. HER: The feminine is used because, as indicated, silver, in consequence of its white color, is personified as a virgin.

26. THY ESTIMATION: the esteem, honor, accorded thee. It hardly means "Thy valuation of thyself," as has been suggested; for Morocco would scarcely have thought of there being two opinions in this respect.

29. AFEARED: Rolfe notes that Shakespeare uses *afeared* 32 times, and *afraid* 44 times.

30. DISABLING: disparaging.

34. "In addition to these considerations, I deserve her by reason of my love."

40. SHRINE: in the sense of "image." See also *Romeo and Juliet,* I, v, 95, and *Cymbeline,* V, v, 164.

MORTAL-BREATHING: living. A double epithet.

41. HYRCANIAN DESERTS: "A district of indefinite extent south of the Caspian."—Cl. It was supposed to be especially infested with tigers.

43-47. "'Portia' is here an incipient refrain to mark off a stanzaic arrangement of blank verse familiar to us in Tennyson's 'Tears, Idle Tears' in *The Princess.*"—G. Cp. also the lines on Zenocrate, in Marlowe's *Tamburlaine,* Part II, II, iv, cited in Professor K. L. Bates' ed. of the play.

COME VIEW: *To* is omitted, as often elsewhere: cp. "We'll come dress you straight."—*Merry Wives,* IV, ii, 81. See Abbott, § 349.

46. SPIRITS: The word is commonly used to designate persons, when some quality, particularly courage, impetuosity, is emphasized, as "These fiery spirits."—*King John,* V, ii, 114. But cp. also, "I will not jump with common spirits," II, ix, 32, this play.

50. IT: lead.

51. RIB: enclose.

CERECLOTH: winding-sheet, so called because it was dipped in melted wax; so also *cerements;* cp. *Hamlet,* I, iv, 48.

OBSCURE: Note that the accent hovers, as usually in such words,—*extreme,* for instance—when they are followed by an accented syllable.

53. TEN TIMES UNDERRATED: In 1600, this was the ratio, as is pointed out by Cl. on the authority of the Encyc. Brit.

56. ANGEL: a coin worth about 10s. at the time of Shakespeare, showing upon one side Michael piercing the dragon. There were many quibbles upon the two meanings of the word. See *Merry Wives,* I, iii, 60; *Much Ado,* II, iii, 35, etc. Some trace this device to Pope Gregory's famous pun.

57. INSCULP'D UPON: stamped upon the coin, as just stated; in relief.

UPON and WITHIN, l. 59, are in contrast.

63. CARRION DEATH: a fleshless skull.

69. TOMBS: Dr. Johnson's fine emendation for *timber* of the folios and quartos, which some have ingeniously interpreted as coffins.

73. COLD: unsuccessful, as elsewhere. Cp. *Two Gentlemen of Verona,* IV, iv, 186: "I hope my master's suit will be but cold."

77. PART: depart.

SCENE VIII.

The course of events traced in Scene vi, is resumed in this scene, a night having intervened.

4. VILLAIN JEW: Although this phrase probably represents the attitude of the average Venetian, yet it is to be noted that the Duke himself responds to Shylock's demand for the assistance of the law in the recovery of his daughter. Despised as they were, the Jews were evidently a formidable power before the law.

8. IN A GONDOLA: probably to throw their pursuers off the track.

16. FLED WITH A CHRISTIAN! Consider what misery this expressed.

MY CHRISTIAN DUCATS! The only things Christian that he

loved, and the more so because they had been won from Christians.

19ff. "The hurrying and huddled metre corresponds admirably to the mood of Shylock."—G.

25-26. Note the good dramatic effect of this. Antonio would have to pay this accumulating Christian debt to Shylock's revenge.

27. REASONED: conversed, as frequently in Shakespeare. Cp. *Cymbeline,* IV, ii, 14: "I am not very sick, since I can reason of it."

30. FRAUGHT: freighted. We still use the form figuratively, as: "Fraught with danger."

33. YOU WERE BEST: *You* in older English was the dative, and *ye* was the nominative; but in the working out of the tendency to the obliteration of distinction of case-form in English, the latter form fell into disuse, and the former assumed the functions of both. In the present instance, we have a survival of the older usage, since the expression is equivalent to "It were better for you." It seems, however, that Shakespeare regarded *you* as in the nominative case. Cp. "I were best," V, i, 175 in this play, and often elsewhere. So also, "Thou'rt best." *Tempest,* I, ii, 366. See Abbott, § 239.

39. SLUBBER: slur over.

42. MIND OF LOVE: mind occupied with love affairs. "Loving mind," as referring to Bassanio's love for Antonio, has been suggested as the meaning of the passage. Heath and others think that a comma should be placed after "mind," and that "of love" should be understood as "for love's sake." The interpretation given above is preferred, since Bassanio's love for Portia was, perhaps, at least as much a matter of mind as of heart.

43. EMPLOY: Dodd and Collier suggest *apply.*

45. CONVENIENTLY: fitly, the radical sense. Cl. cites *Proverbs,* xxx. 8: "Feed me with food convenient for me."

48. AFFECTION WONDROUS SENSIBLE: emotions wonderfully sensitive. Cp. *Hamlet,* IV, v, 150: "Most sensibly in grief."

52. EMBRACED HEAVINESS: sadness that he persists in. Cp. III, ii, 109: "Rash-embraced despair."

SCENE IX.

1. STRAIGHT: immediately, straightway. Cp. l. 6, below.

3. ELECTION: selection, choice.

PRESENTLY: immediately.

18. HAZARD: This word may be regarded as a noun or as a verb. Such situations may occur in a language so analytic as the English, where very often there is nothing in the form to distinguish one part of speech from another.

19. ADDRESSED ME: prepared myself.

25-26. MEANT BY: meant for. See Abbott, § 145, who cites from Jonson's *Poetaster:*

> "*Lupus.* Is not that eagle meant by Cæsar, ha?
> *Caesar.* Who was it, Lupus, that informed you first
> This should be meant by us?"

V. is of the opinion that "meant by" was the common idiom with the Elizabethans.

27. FOND: foolish, as also III, iii, 9.

28. MARTLET: house martin. Cp. *Macbeth,* I, vi, 4: "The temple-haunting martlet."

32. JUMP: agree. Cp. *Henry IV,* I, ii, 78: "It jumps with my humor."

38. HONORABLE: honored, of distinguished rank. Cp. *1 Henry IV,* II, iv, 596: "Thy place shall be honorable."

41. ESTATES, DEGREES: distinctions, ranks. Note how glibly Arragon speaks these sentiments, which, coming from him, were mere platitudes. Make a comparison of his pride with Morocco's.

44. COVER: wear their hats, not stand bareheaded, as before superiors.

46. PEASANTRY: The quartos have "pleasantry."

48. RUIN: refuse.

49. NEW-VARNISHED: Though the figure is changed suddenly, there is a gain in force.

51. Note the Alexandrine. V., with good reasoning, disapproves of the attempt to reduce the line to a pentameter, for "Alexandrines are to be found in Shakespeare, and Alexandrines they will remain."

53. V. notes that the editors fail to give credit to Capell for adding the *Aside* to the reading here. Without it, Portia's remark would have been malicious and out of keeping with her character.

55. SCHEDULE: "a piece of paper written on"—Schmidt.

59. FOOL'S HEAD: Note the irony of this. Arragon has just been speaking of the "fool multitude."

61. G.'s explanation seems the most satisfactory here. It is, in effect: "Do not confuse the insult you find in the casket with my duty to enforce the conditions. The first was none of my doing." Note the hovering accent of *distinct.*

63. This refers, apparently, to the refining of the silver of which the casket was made.

68. I WIS: from *ywis,* from Old English adj. *gewis,* certain, used as an adverb. The expression arose through confusion. See *ywis* in Skeat's Etymological Dictionary. Cp. also *"I wist,"* ii, 152-3, Coleridge's *Ancient Mariner.*

70. Dr. Johnson notes that Arragon has sworn not to marry any one else than Portia.

73. The mortification of the self-sufficient Prince is almost tragic. There is manly character in his acceptance of defeat.

78. WROTH: "ruth, misery."—Schmidt.

85. MY LORD: "This sportive rejoinder," as Dyce calls it, seems to express Portia's lightness of heart at her escape, and mimicks the servant's affected manner.

89. SENSIBLE REGREETS: greetings in a substantial form. For *regreet,* cp. *King John,* III, i, 241.

90. COMMENDS: compliments. So *Richard II,* III, i, 38, and III, iii, 126.

92. LIKELY: pleasing, suitable.

94. COSTLY: splendid, rich.

98. HIGH-DAY: holiday. Cp. *Merry Wives,* III, ii, 66. Eccles

says: "It seems to have a sense pretty similar to *"high-flown extravagant."*

101. Oh Love, may it be Bassanio!

Note the advance made in the plot in this act, and the different groups claiming our attention. Does the unity of action seem endangered in the development up to this point?

ACT III.

An interval of some weeks is to be assumed between the end of the last act and the beginning of this.

SCENE I.

2. UNCHECKED: uncontradicted.

4. NARROW SEAS: a common name for the English Channel in the Elizabethan period. See II, viii, 28.

THE GOODWINS: quicksands off the eastern coast of Kent. "According to tradition, they were once an island belonging to Earl Godwin, which was swallowed up by the sea about A. D. 1100."—R.

10. KNAPPED GINGER: nibbled ginger. This is in accordance with Furness's suggestion in V., in preference to the usual suggestion, "snapped," "broke into small pieces." See V. for full discussion.

13. PROLIXITY: He is illustrating the fault, as he finds out when Salarino interrupts him.

22. CROSS: thwart.

26. Shylock, though weeks have passed, is still furious, as A. notes, at his daughter's flight, and will not talk upon any other subject.

29. WINGS: disguise, of course.

31. COMPLEXION: disposition, nature.

42. RHENISH: white Rhine wine.

44. MATCH: bargain. The rumor of Antonio's losses is already abroad.

45. PRODIGAL: Antonio's generosity and practice of lending money gratis made him, in Shylock's opinion, a prodigal.

48. LET HIM LOOK TO HIS BOND: The repetition of the expression is ominous.

54. Note the fine vigor of this declaration of wrongs. The strong, staccáto form of the enumeration, with the passionate comment, suits the prose form better than verse, in that it seems nature without art.

55. HINDERED ME HALF A MILLION: prevented me from gaining half a million ducats.

61. FED, *i. e.*, is he not fed . . . ?

68. REVENGE: Intransitive, as often in Shakespeare.

70. HUMILITY: humanity, benevolence.

74. GO HARD, *i. e.*, I shall hardly fail. It seems impossible to believe that Shakespeare could have written this splendid plea except from sympathy with the Jews in their oppression.

86. A DIAMOND GONE: It may be questioned whether Shakespeare really conceived the Jew to be the utterly sordid creature presented here, or whether he is merely presenting a figure that would please the average theatre-goer of the day. The introduction of Tubal must have given exquisite enjoyment to the groundlings.

88. THE CURSE: A. cites the curse demanded against Israel for transgressing the Law, in *Deuteronomy,* xxvii. 15-68: "Thy daughters shall be given unto another people, and thine eyes shall look and fail with longing for them all the day long. All thy labors shall a nation which thou knowest not eat up; and thou shalt be only oppressed and crushed alway."

91. DEAD: Jessica is already lost and dead, or worse, from Shylock's point of view.

95. THOU LOSS: The second folio and many editions have *then;* but the *thou,* apostrophising the loss, as in the first folio, seems better. But see V.

111. WHERE? The folios and quartos have *here* without the interrogation mark. The reading of the text is Rowe's. See V.

125. TURQUOISE: If Shylock has lost all paternal feeling, he

still retains a tenderness for the days of his courtship, and the love-pledge then received from Leah. This seems the reason for his distress, not the supposed value of the stone. The turquoise was supposed to vary in color with the possessor's health,—a useless virtue, it would seem,—and also to indicate any change in the lover's affection by a corresponding change in hue.

133. MERCHANDISE: profit.

SCENE II.

More than a fortnight has intervened since the last scene, for the bond is now due. Note how the three threads of the plot are interwoven in this scene.

6. QUALITY: "manner"—Schmidt. Portia, in disclaiming that love is her motive, of course makes it only plainer that it is.

9. SOME MONTH OR TWO: To such an extent has "The day or two" of line 1 grown, as Portia urges Bassanio to defer the act that may separate them forever. There has been much discussion over the meaning of the details of Portia's hesitating plea. See V.; yet the meaning of the whole cannot be mistaken.

14. BESHREW: Note the pretty effect of the playful imprecation.

15. O'ER-LOOK'D: bewitched, placed a spell upon. Cp. *Merry Wives of Windsor,* V, v, 86: "Vile worm, thou wast o'erlook'd even in thy birth."

18. NAUGHTY: wicked, as in V, i, 91.

20. YOURS: to be read as a dissyllable, as also the first *yours* in line 20 below.

20-21. "If it prove that I, really yours, be not so by this lot, then Fortune should suffer, not I. And yet, in that case, I shall be the sufferer."

22. PEIZE: to poise, to weigh, and so delay. The word possibly means to weigh down," and in this way, retard. P. Cites *Edward III,* ii, 1: "And peize their deeds with weight of heavy lead."

29. FEAR THE ENJOYING: fear lest I may not enjoy. Note to what a perilous length the metaphor of treason and the rock is

carried. Torture was still used in England as a means of extracting evidence, and Shakespeare, as may be seen by lines 32 and 33, understood how worthless was evidence so obtained.

44. SWAN-LIKE END: the reference is, of course, to the old belief that the swan sang at its death. Shakespeare often refers to it, as in *Othello,* V, ii, 247:

"I will play the swan,

And die in music."

54. PRESENCE: dignity of mien.

MUCH MORE LOVE: because Hercules' reward was to be only horses.

55. ALCIDES: Laomedon promised Hercules his famous horses, if he would rescue his daughter from a sea-monster; and it was this reward, not love, that prompted the hero to action. The story is to be found in Ovid, *Met,* xi, 199f.

56. VIRGIN TRIBUTE: tribute of a virgin.

61. FANCY: transient passion. The word has sometimes the sense of love in Shakespeare, but the above meaning seems obvious here. The song is evidently meant to give Bassanio a clue, and so he understands it. Perhaps Portia speciously justifies herself in giving a hint, not direct information.

67. This and the following lines would seem sufficient to quiet any doubts as to the meaning of "fancy." Cp. *Midsummer Night's Dream,* I, i, 234: "Love looks not with the eyes, but with the mind." The quartos have *eye* in line 67.

74. STILL: ever.

81. VICE: The quartos and first folio have *voice.*

SIMPLE: foolish.

82. HIS: its; or vice may be personified.

Its was a new word in the Elizabethan period, and used only a few times by Shakespeare. See Abbott, § 228.

86. LIVERS WHITE AS MILK: a supposed sign of cowardice, as the beard was of courage and strength. See II, i, 7.

87. EXCREMENT: beard, as in *Comedy of Errors,* II, ii, 78, etc.

94. UPON SUPPOSED FAIRNESS: according to Cl., "surmounting fictitious beauty," and referring to *locks;* according to R., ad-

verbial, and modifying the preceding clause. The latter view seems to give more point.

96. Absolute construction, *being* to be understood.

97. GUILED: guileful. The participle termination, *-ed,* was often used in this way in Shakespeare: Cp. *1 Henry IV,* i, 183, "disdain'd contempt," where "disdain'd" means disdainful.

99. INDIAN BEAUTY: This passage has received a vast amount of annotation and comment. Nevertheless, the simplest interpretion seems the best. The beautiful scarf veiling a female form leads one to expect beauty beneath it; but what is considered beauty in India would be quite the reverse in England; cp. Montaigne, in his Essay on Beauty: "The Indians describe it black and swarthy, with blabbered thick lips, with a broad and flat nose." So the beautiful scarf might conceal only an Indian beauty, that is, only gross ugliness. This view has been in effect advanced by several of the commentators. It is interesting to note that Florio's translation was not published until 1603, as Gollancz has remarked; and if Shakespeare got the suggestion from him, he must have read it in French.

102. HARD FOOD FOR MIDAS: referring, of course, to the well-known story contained in Ovid. *Metamorphoses,* xi, of Midas' fatal power of changing into gold all that he touched. V. notes that Shakespeare probably owed his knowledge of the Metamorphoses to Golding's translation.

104. MEAGRE: Note archaic used in sense of *poor.*

106. PALENESS: Many editors have accepted Warburton's emendation, *plainness,* which seems to have much in its favor, since silver has just been stigmatized as pale. However, if we emphasize *Thy,* the force of the reading is preserved.

109. AS: such as, namely.

111. By some considered an Alexandrine. To this there is no objection, though it does not seem necessary, as in *moderate* the *e* is so lightly pronounced, or so slurred, that it need not be considered a syllable, and the line is then a pentameter, with an anapaest in the third place.

112. RAIN: the third and fourth quartos have rein, and many editors accept it as the better reading.

115. COUNTERFEIT: likeness.

124. HAVING MADE: If we are strict with Shakespeare, we note that this is a "misrelated participle;" but there is no difficulty in the sense. There is a suggestion of euphuism in this conceit.

126. UNFURNISH'D: "Unaccompanied by the other eye, or, perhaps, by the other features."—R.

HOW FAR: so far as.

130. CONTINENT: that which contains, the original sense of the word.

139. BY YOUR LEAVE, *i. e.*, "to claim you with a kiss." Note the rhyme, as in l. 108 ff., where, as A. remarks, "the speech of the lovers grows musical with happiness."

140. BY NOTE: according to instruction.

141. PRIZE: contest for a prize.

152. TO WISH MYSELF MUCH BETTER: This is, of course, not satisfied vanity, but merely contentment with her lot. See 159 ff.

155. MORE RICH: originally a part of the following line, making a clumsy Alexandrine.

159. SUM OF . . .— SOMETHING: the reading of the quartos, with the exception of the dash, which is written by Cl. and Hudson, and approved by V. The folios have *sum of nothing*, which a great number of editors retain. While each reading may be defended, yet, with *nothing*, the modifying clause beginning with *which* would be weak, even in the intended exaggeration of self-depreciation. How beautiful is the modesty of this character so richly endowed with other noble qualities and graces.

162. HAPPIER THEN IN THIS: the reading of the second, third and fourth folios; the first folio and quartos omit the *in*. The editors vary much in their readings. The reading in the text seems the best in sense and rhythm.

164. HAPPIEST OF ALL IN: The folios and quartos have *is* where our text has *in*. The emendation is Collier's, and is ac-

cepted by Dyce, White, Rolfe, Hudson, and A., and is approved by V. The construction is more consistent, and may be what Shakespeare really wrote.

GENTLE: submissive.

168. LORD: "To be the lord," seems to be an expression denoting complete control without regard to sex. So of *master*, in l. 169.

172. RING: This prepares the way for the ring incident.

175. VANTAGE: right.

192. FROM ME: When you have all you can wish in your present fortunate state, you can need none from me. Johnson understood "none away from me," and other editors accept this meaning. Abbott, § 158, interprets, "None differently from me; none which I do not wish you."

199. It is well to bear in mind that Nerissa was not a maid-servant, but a companion; nor was Gratiano a servant.

200. The folios and quartos place no punctuation after *loved*. The first, second, and third folios place a comma after *intermission;* the third quarto and the fourth folio, a period. The editors vary much. Theobald first understood *intermission* to be the subject of *pertains*, and this reading seems to give the best sense.

INTERMISSION: "pause or discontinuance of an action."—Theobald. Gratiano implies, jestingly, we trust, that he and Bassanio are untiring lovers.

215. SALERIO: Dyce, Knight, Furness, and others think this an error for Salanio or Salarino, since, they say, there is little reason for introducing a new character here. But, as the folios and quartos have Salerio, there seems no sufficient argument for changing the text.

217. IF THAT: See note on I, iii, 43.

219. VERY: true.

223. Is this form correct?

227. REASON: It would be well to have Lorenzo's counsel in devising means to aid Antonio. Moreover, Lorenzo and Jessica are thus easily brought into the main action.

232. ESTATE: state, condition, as often in the older English; see 255, below.

235. ROYAL MERCHANT: The expression, royal, seems to be used here much in the sense of "princely," "noble," but was probably suggested by the fact that certain great merchants in the Middle Ages were so called from their transacting business for kings and princes; and the term is apparently used in this sense in IV, i, 29. Dr. Johnson says: "This epithet was, in the poet's time, more striking and better understood, because Gresham (Sir Thomas, founder of the London Exchange) was then commonly dignified with the title of the 'royal merchant.'"

237. This may refer to Bassanio's words to Antonio, I, i, 170-172, though Gratiano did not hear them spoken; or the allusion may easily have suggested itself independently to Gratiano. The meaning is clear. A. cites for comparison from Marlowe's *Jew of Malta,* IV, iv: "I'll be thy Jason, thou my golden fleece."

239. SHREWD: evil. The word is an old participle, and meant originally "accursed."

242. TURN THE CONSTITUTION: affect, change.

243. CONSTANT: well balanced, steadfast.

245. An Alexandrine.

257. ENGAGED: pledged, bound.

258. MERE: absolute.

264. MEXICO: Elze (see note to this line in V.) observes that this would apply to England, but not to Venice, since the latter country never had any direct communication with America.

269. PRESENT: ready.

272. CONFOUND: ruin, destroy.

274. *I. e.,* "Calls in question the rights which the city guarantees to resident aliens."

276. MAGNIFICOES: the chief men of Venice, nobles.

277. PORT: dignity, importance.

PERSUADED WITH: argued with. R. notes that this is the only instance where Shakespeare uses this preposition with this verb. See Abbott, § 194.

278. ENVIOUS: malignant.

281. COUNTRYMEN: If one wishes to quibble, one can observe that the Jews had no country.

289. UNWEARIED: To be taken as a superlative. See note on II, i, 46.

BEST-CONDITIONED: best natured.

292. THAN ANY: than in any other.

298. HAIR: This word reads easily and naturally as a dissyllable,—the effect of the liquid *r*. Cp. *power* and *our*.

304. It has been noted by P. that Portia and Bassanio seem not to have noticed Jessica's warning that Shylock would rather have Antonio's flesh than twenty times the amount of the bond. White estimates that sixty thousand ducats were equal to at least one million dollars now!

308. CHEER: countenance, the original meaning; from Late Latin *cara,* face.

309. DEAR BOUGHT: As Eccles has remarked, it is impossible to think that Portia refers to her generous offers to Bassanio, but rather to the troubles that attend their marriage: anxiety, separation, and Antonio's danger.

312. ESTATE: See note to line *232*, above.

315. BETWEEN YOU AND I: G. and A. refer to Jespersen's Progress in Language, p. *246*, where that author states that the phrase, *you and I,* was in such common everyday use that it was treated as a whole, and the last word was not inflected. The common practice of the authors of the Elizabethan period, however, of disregarding the inflections of pronouns, suggests that we have here merely another instance of a general tendency. See note to I, ii, 25-26. Of course, the use of the phrase as in the text still persists in the language of the illiterate.

I should like to see a period after *between you and I,* and a mark of exclamation after *death,* and so avoid an unpleasant flavor in Antonio's words; that is, the conditioning of his forgiveness upon Bassanio's presence at his death.

SCENE III.

The time is the day before the trial. Antonio is under arrest,

but has been allowed to have an interview, under the guard of a jailer, with Shylock. The scene is preparatory to the trial, and adds to the dramatic tension by bringing out the contrast between Antonio's despair and Shylock's triumphant cruelty. How different are the attitudes of the two now from those at the beginning of the play.

9. NAUGHTY: wicked, worthless, bad. The word had formerly a stronger and larger meaning than now. Cp. V, i, 91: "So shines a good deed in a naughty world."

FOND: foolish.

10. TO COME: as to come.

18. IT: The word seems to express disgust.

IMPENETRABLE: hard-hearted.

19. KEPT: lived. Several editors note that the word is still used in this sense at the University of Cambridge. Cp. also "He keeps to himself" in every-day speech.

25. GRANT THIS FORFEITURE TO HOLD: permit to be exacted.

26-31. This passage has caused much difficulty to editors and critics. For the views and emendations of many of them, see note to passage, in V. Changes in the text where all the folios and quartos agree essentially should be only a last resort; and the construction here, though loose, seems intelligible: "The Duke must carry out the law; for the privileges (commodity) that strangers have heretofore enjoyed with us, if they be now denied (= the denial of former privileges), will call in question the justice of the state; for (since that = *for,* and referring to the first statement, 'The Duke must carry out the law') the trade of the city is with all nations."

32. BATED: reduced.

SCENE IV.

Since the close of Scene ii, Bassanio has been married to Portia and Gratiano to Nerissa, and the grooms have set out from the very church-door for Venice. The events of the scene take place on the same day as those of Scene ii and Scene v.

2. CONCEIT: conception. Trace, if you can, the changes in the meaning of this word. Cp. I, i, 92,

6. GENTLEMAN: Note this use of the dative, or, which is the same thing, the omission of *to*.

9. "Than ordinary acts of kindness can make you."

11. For the double negative, see note on I, ii, 29.

12. WASTE: "Here used in its primitive sense, to consume, spend, pass."—Halliwell.

21. MISERY: The reading of the first quarto; the folios have *cruelty*.

25. HUSBANDRY AND MANAGE: stewardship and management,—two good words grown old-fashioned.

30. HUSBAND AND MY LORD'S: Both nouns are in the possessive. This usage is common in Shakespeare. Cp. V, note and Abbott, § 397, who cites *Richard II*, II, iii, 62: "Shall be your love and labour's recompense."

33. IMPOSITION: task. Cp. I, ii, 114.

36. FAIR COMMANDS, *i. e.*, the commands of you, fair lady. The epithet is transferred in the polite compliment.

46. THEE: to the servant, the acknowledged inferior; also used in the familiarity of close friendship by Portia to Nerissa.

49. PADUA: Theobald's emendation for Mantua in the folios and quartos.

50. COUSIN'S: kinsman's; the original meaning.

52. IMAGINED: all imaginable.

53. TRANECT: The reading of the folios and quartos. The word occurs nowhere else. Rowe suggests that it was an error for *traject*, corresponding to the Italian *traghetto*, "a ferry;" and many critics accept this view, which is probable enough. It has not been proved, however, that there may not have been a particular ferry going under this name, since, as Knight and Cowden-Clark show, the Italian *tranare* or *trainare* means "to draw," "to drag," and a ferry of boats propelled by boatmen pulling at a rope may be referred to. Knight suggests that *tranect* means the towboat itself.

56. CONVENIENT SPEED: speed becoming the occasion.

61. ACCOMPLISHED: provided.

63. ACCOUTRED: The first quarto has *apparreld.* The sense is *equipped.*

72. I COULD NOT DO WITHAL: I could not help it. See V. note in proof of this meaning. Several editors cite from Nash's *Have with You to Saffron Walden,* "If hee dye of a surfet, I cannot doe withall; it is his own seeking, not mine."

75. THAT: so that. A very common omission. See Abbott, § 283.

77. JACKS: a term of contempt. Cp. *Much Ado About Nothing,* V, i, 91: "Boys, apes, braggarts, Jacks, milksops."

SCENE V.

In time, this scene follows quickly upon the preceding. Elze ("Essays," p. 110, cited in V.) thinks the reason for the scene is that Shakespeare wishes to show his disapproval of the compulsory conversion of Shylock,—a slender justification, it would seem, if that is all. R. G. White, commenting on the scene, says of a portion of it omitted in this text: "I think we have an outcropping of the old play (referred to by Gosson) in Lorenzo's unpleasant banter with Launcelot. Lorenzo's allusion is not explained by anything whatsoever in the course of the story; it serves no purpose. . . . . It has 'neither wit, manners, nor modesty,' but is an unsightly excrescence which, I trust, is to be thus accounted for." Though White's view seems not improbable, yet such scenes would please the groundlings, whom Shakespeare could not ignore, if he would; and the trifling here serves to increase the effect of the succeeding great scene.

3. I FEAR YOU, *i. e.,* for you. Cp. *Richard III,* I, i, 137: "His physicians fear him mightily." See Abbott, § 200.

5. AGITATION: cogitation, probably.

7. SAVED BY MY HUSBAND: As observed by Henley, this sounds like an echo of *I Corinthians,* vii. 14: "The unbelieving husband is sanctified by the wife," but reversed. Launcelot and Jessica seem to have been familiar with the New Testament as well as with the Old.

10. ENOW: "the plural of *enough*."—G.

35-38. COVER: The play upon the two meanings, "to put dishes on the table" and "to put on one's hat," is obvious. Cp. II, ix, 44.

37. QUARRELLING WITH OCCASION: "at odds with the matter in question," Schmidt; or "quibbling on every opportunity."—Cl.

47. DEAR DISCRETION: Lorenzo pities discrimination (the meaning of *discretion* here), which has suffered such wrongs in Launcelot's nice use of words.

SUITED: It is difficult to determine whether the word means here: (1) suited to the sense (irony, of course); (2) appareled; or (3) marshaled in suits or series. There is much in favor of the first meaning suggested, but the second or third would better lead up to the figure of the army of words.

48-49. The mixed figure is apparent..

50. A MANY: a collective expression, probably a worn-down form of *a many of*. Cp. "A many of our bodies," *Henry V*, IV, iii, 95. The phrase is obsolete except in poetry. It has been noted as singular that we still say "a few," but decline to say "a many;" but we have "many a" instead.

51. GARNISH'D: furnished, endowed.

52. CHEER'ST: what cheer? First quarto has *far'st*.

59. MEAN IT: observe a mean, be moderate. This is the reading of the first quarto, and the interpretation of Capell, Furness, and Corson. The noun *mean* is here used as a verb, *it* being the indefinite, as often after intransitive verbs or nouns used as verbs. For other readings and comments, see note to passage in V.

62. LAY: Note that this word may be taken either as transitive or as intransitive.

65. FELLOW: equal.

73. SET YOU FORTH: Note the play upon words.

ACT IV.

SCENE I.

1. WHAT: an exclamation to call attention, about equivalent to *well!*

2-3. YOU; THEE; THOU: All address the Duke as *you,* denoting respect; but he, as acknowledged superior, addresses Antonio and Shylock with *thou.* He bestows the *you,* however, upon Portia, and even upon Nerissa, in their disguise as lawyer and clerk, probably a recognition of the dignity of the law. It would be difficult to reduce the usage among the other personages in this act to rule.

5. UNCAPABLE: R. observes that Shakespeare uses *incapable* five times, and *uncapable* twice.

6. FROM: of. Cl. notes that Shakespeare elsewhere uses *of,* as we do, with these words.

7. QUALIFY: moderate.

8. OBDURATE: with the accent on the second syllable, as regularly in Shakespeare.

9. THAT: The conjunction serves to connect the clause it introduces with the *since* preceding. For this construction, see Abbott, § 285.

10. ENVY: malice. Cp. *envious,* III, ii, 278.

20. REMORSE: compassion, as often in Shakespeare. Cp. *Macbeth,* I, v, 45: "Stop up the access and passage to remorse."

26. MOIETY: a portion, originally a half.

29. ENOW: see note on III, v, 10.

34. GENTLE: Cl. and other editions suspect a pun here; but Furness in V. argues that the irritating play upon the word would not be in keeping with the conciliatory tone of the rest of the Duke's appeal to Shylock.

35. POSSESSED: informed.

39. Shakespeare may have failed to realize that Venice was an independent city, and may have supposed that justice was administered under a charter from the Emperor; or, as is more likely,

he may have used the expression simply because it would be effective with his audience, who would have in mind the English cities which held charters revocable at the pleasure of the crown.

42. Dr. Johnson remarks that Shylock refuses to answer, and then does answer in such terms as "he knows will aggravate the pain of the enquirer."

46. BANED: killed, the original meaning of the word. The killing specifically by poison was a secondary meaning of the word, and this may be implied here. Cp. *ratsbane.*

47. GAPING PIG: either a pig prepared for the table, with a lemon in its mouth, or a squealing pig.

50-51. A much discussed and emended passage. The old texts have no punctuation in line 50 except a period after *affection.* They have in line 51 *Masters,* or *Maisters, of passion.* The reading of the text is that suggested by Thirlby. *Themselves* in line 50 is from the Pitt Press ed.

Affection seems to be regarded as any impulse or excitement received from some outer cause; passion, the inner feeling proceeding from the heart or mind.

56. WOOLLEN BAG-PIPE: a bag-pipe with a woollen covering to the bag. Capell feelingly suggested "a wowling bag-pipe."

59. For the double negative. See note on I, ii, 29.

61-62. THAT I FOLLOW, ETC: why I follow a suit in which I gain no money.

68. OFFENCE: Cl. notes that Bassanio means by the word, resentment for an injury. Shylock takes it to mean the injury itself.

70. THINK YOU QUESTION: consider that you argue.

72. MAIN FLOOD: Each of these words is used singly also in the same sense.

73-74. These lines vary much in the original texts. For readings and textual criticism, see V.

76. NO NOISE: equivalent to a double negative, coming after *forbid.* See note on I, ii, 29.

77. FRETTEN: the reading of the quartos. The folios have *fretted,* a change made by the printers, as Grant White thinks,

from the older reading of the quartos. G. notes that there is nothing irregular in *fretten,* citing the Anglo-Saxon *freten.*

80. His Jewish heart: in apposition to *that* of the preceding line.

82. With all brief and plain conveniency: G. remarks that "here the offices of adjective and noun are exchanged." The meaning is: With all convenient despatch and directness.

92. Parts: employments, duties.

97. Such viands: *i. e.,* as you enjoy.

104. Upon my power: by my power, as we should now say, though, as Cl. remarks, we still say, "On my authority."

105. Bellario: The Duke does not say how long before he had sent for Bellario. We may assume either that there has been time enough for the "learned doctor" to evolve the line of defence used at the trial—and not much would have been necessary,—and that detained by sickness or other causes, he transfers his plans to Portia, or that she plans the overthrow of the Jew in the brief interval after her marriage, and merely sends to Bellario for a letter of introduction and a disguise. Either explanation will do, as such a trial, under such circumstances, could never take place except upon the stage. We must remember that the play was written simply for the stage, and not for the severe tests of literary criticism.

123. A play upon the same words is found in *Julius Caesar,* I, i, 15. The quartos spell both words *soule,* but the folios spell *soale* and *soule* or *soul.*

125. Hangman: executioner.

128. Inexorable: the reading of the third and fourth folios. The quartos and the first and second folios have *inexecrable,* which is retained by many editors. *Inexecrable* "occurs nowhere else in the language," says Furness. It is forced, in this passage, to mean "beyond execration."

131. When and where did Pythagoras live?

To hold: so as to hold.

134. Who hanged: the absolute construction seems the simplest explanation here. See Abbott, § 376. A. quotes the following from Chambers' *Book of Days:* "On the continent, down to

a comparatively late period, the lower animals were in all respects considered amenable to the laws. Domestic animals were tried in the common criminal courts, and their punishment on conviction was death; wild animals fell under the jurisdiction of the ecclesiastical courts."

140. OFFEND'ST: dost harm.

142. CURELESS: the reading of the quartos; the folios have *endless*.

162-3. NO IMPEDIMENT TO LET HIM LACK: This seems a form of the Elizabethan double negative, which may be expressed or implied. It is equivalent to "no impediment to his receiving." Cp. line 76, above.

169. CAME YOU: the reading of the folios. The quartos have *come*. The reply, "I did," seems to indicate *came*, and compare *came you*, line 119, above.

170. TAKE YOUR PLACE: *i. e.*, as judge, not as advocate; for she represents Bellario, who had been summoned to "determine the case."

172. QUESTION: contest.

173. THROUGHLY: How is this word related in form and meaning to *thoroughly?*

178-9. "In such a manner that no legal objection can be found to your procedure."

180. DANGER: power. The term was used in Shakespeare's time and before in the sense of *debt*, or the control or power the creditor had over the debtor, as well as in the wider sense.

182. MUST, *i. e.*, the only hope for Antonio is that the Jew may be merciful. No compulsion is implied, though Shylock prefers to understand it so. This word leads up naturally, Cl. notes, to the superb plea that follows.

184. It seems almost criminal to subject this perfect plea to analysis and dissection. The reader who fails to realize its power and beauty simply as an appeal to the higher nature will hardly find these qualities with the microscope. The most exacting critic, however, can scarcely escape its perfect art.

STRAIN'D: constrained, compelled.

186. BLEST: possessed of a double power of blessing.

191. ATTRIBUTE TO: symbol of.

200. WE DO PRAY FOR MERCY: There is no inconsistency in this reference to the Lord's Prayer, for as Wordsworth (cited in V.) says: "The Lord's Prayer was not composed by our Lord as containing anything which would be new or strange to his disciples, but as putting together in a short form all that was most valuable in the Jewish liturgies already known to them."

208. DISCHARGE: pay. See III, ii, 269.

214. MALICE BEARS DOWN TRUTH: This seems to mean: "This is a matter of malice, not a true (honest) suit to recover a debt."

223. DANIEL: The reference is to Daniel as he appears in the Apocryphal books: in the History of Susannah and the Elders, where he, still a youth, convicts the elders of false witness; and in the History of Bel and the Dragon, where he detects the fraud of the priests of Bel. See note in V.

227. It should be noticed how carefully Portia brings out Shylock's purpose, which is murder, not the collecting of his bond. She causes the other side, too, to show their readiness to pay the bond many times over.

233. This does not agree exactly with I, iii, 144; but it is to be assumed, of course, that Shylock in drawing up the bond has inserted "nearest the heart."

248. HATH FULL RELATION TO: applies fully to.

251. MORE ELDER: Cp. "More better." *Tempest,* I, ii, 19, and *Midsummer Night's Dream,* III, i, 21: "Most worst," *Winter's Tale,* III, ii, 180. For many other examples of the double comparatives and superlatives, see Abbott, § 11.

255. BALANCE: used as a plural, because of its sibilant ending.

262. Shylock refuses this last opportunity for an act of mercy, and the audience is worked up to such resentment as to enjoy all the severity of his punishment when the case goes against him.

268. STILL HER USE: ever her custom.

272. If we recognize the trochaic movement in the second foot, there is no difficulty in the scansion of this line.

275. As G. remarks, this may mean either, "Speak well of me when I am dead," or, "Speak well of the way in which I died."

278. REPENT NOT: the reading of the folios; the quartos have *Repent but.* As Halliwell says, either reading may be supported. The reading of the text, however, apart from its preserving a more complete antithesis to the preceding line, seems to give a more satisfactory sense: "Grieve not for your friend, and he grieves not that he pays your debt."

281. PRESENTLY: instantly.

WITH ALL MY HEART: The jest adds to the pathos of the situation. It has been noted that men will sometimes jest in the presence of death. Cp. *Richard II,* II, ii, 73ff., where the dying Gaunt says: "Old Gaunt indeed, and gaunt in being old," etc.

283. WHICH: relating to a person, as often in the older English. See note to II, vii, 4.

288. The audience is in the secret with Portia and Nerissa, and the little byplay relieves the tension for the moment.

296. BARRABAS: pronounced Bar'rabas', the usual pronunciation at that day

298. PURSUE: "Hovering accent."—G.

304. Up to this point, everything has gone apparently according to Shylock's wish,—that is, as far as the bond is concerned, and Antonio seems lost. But the catastrophe is at hand, and the Jew's victory turns into terrible disaster, while the Merchant is suddenly raised to a higher degree of honor and prosperity than he had ever before enjoyed. The situation is powerfully dramatic.

306. NO JOT OF BLOOD: According to all modern notions of law, this is mere quibbling. Indeed, such a case could never come to trial. But it should be always remembered that Shakespeare takes this part of the old story as he finds it. His English audience know that the scene is laid in a foreign land, and just as they take the casket scene, they take the trial, and are moved; for the figures are intensely human, though the situation be-

longs to Wonderland. For a discussion of the law in the trial scene, see V., p. 403ff.

309. THE CUTTING IT: For the frequent omission of the preposition *of* after the verbal noun, see Abbott, § 93.

327. JUST: exact. Cp. "An equal pound," I, iii, 142.

328-9. SUBSTANCE OR THE DIVISION: the whole or the fraction of one twentieth of a scruple, *i. e.*, of a grain.

331. ESTIMATION, *i. e.*, the inequality is estimated by a hair's breadth, or by a hair's weight.

334. ON THE HIP: See note to I, iii, 47.

335. WHY DOTH THE JEW PAUSE? Furness, in a fine note in V., questions whether or not Shakespeare intimates to us here that the "balance is trembling between Tragedy and Comedy," and shows how different, how much greater in his implacable hate would Shylock have been, had he demanded the forfeiture at all costs. However, Portia has another hold upon Shylock that would have thwarted him in his desperate demand, namely, the charge that he had plotted against the life of a Venetian citizen.

351. This point would hold good in any court.

352. PARTY: Note the proper use of this word. Cl. observes, however, that Shakespeare uses it also in the sense of "person;" cp. *Love's Labour's Lost,* IV, ii, 138: "The party writing."

353. SEIZE: in the legal sense, "to take possession of."

357. PREDICAMENT: state, condition. "Originally a term in logic, the Latin equivalent of 'category,'" Cl.

362. FORMERLY: already.

372. DRIVE UNTO: The use of drive is peculiar. G. cites Professor Tyrrell (*Academy,* Jan. 9, 1892,), who "suggests that *drive* should be *derive,* in its sense of 'turn from the course,' 'deflect,'" as "in *2 Henry IV,* IV, v, 43: 'This crown . . . . which . . . . derives itself to me.'"

373. The half which is forfeited to the state may be commuted to a fine; Antonio must receive his half.

383. IN USE: in trust. If this is the meaning of the phrase, as seems most likely, the passage would mean: If the Duke and

the court will remit the fine to which the forfeiture to the state has been commuted, I will hold the half awarded me, in trust for the advantage of Lorenzo and Jessica, and render it to them at Shylock's death. It can hardly mean, as suggested by some editors, for Shylock's advantage, for he retains half of his estate; nor that Antonio will use it for his own advantage, since we have seen (I, iii,) that he never took interest, and it would be a grievous falling-off to have him do so now.

387. BECOME A CHRISTIAN: Consider what was the severity of this condition. An additional sting was added by Antonio's speaking to the Jew of his "son Lorenzo."

394. I AM CONTENT: Consider the terrible suffering that is back of these words; and try to imagine how Shylock uttered them.

399. TEN MORE: to make up the jury of twelve.

400. EXIT SHYLOCK: With these words the development of the main plot may be said to be complete. Only the subordinate ring incident is unfinished. Some hold that, according to rule, the play should end here. But why should the play conform to rules never intended for a play like *The Merchant of Venice,* for there had never before been such?

Surely we would not willingly miss the delightful relaxation from high tension, the sense of security, with which we watch the exquisite love story unravel its last complexity in jest and music. What becomes of Shylock? Our imagination alone can answer, for his sinister figure disappears suddenly and absolutely. His punishment has been little short of martyrdom, and we trust that Antonio does not realize the refined cruelty of his apparent magnanimity.

406. GRATIFY: thank and recompense.

412. COPE: meet, reward.

WITHAL: with; here a preposition. The form is often an adverb. When a preposition, it is always postpositive.

418. That is, "I have never yet desired any other reward."

421. OF FORCE: of necessity.

426, 427. The stage directions, "To Ant." and "To Bass." should be credited to Cl.

431. To GIVE: by giving.

445. AN: if, hence pleonastic here. In the old editions and in Elizabethan English generally written *and*. See the New English Dictionary under *and* and *an*.

451. COMMANDMENT: pronounced as four syllables.

SCENE II.

How does this scene contribute to the development of the plot?

6. ADVICE: deliberation.

15. OLD SWEARING: a familiar colloquial use of *old*, frequent in Shakespeare, with much the same force as at present; cp. "a high old time," R., "old fellow," etc.

Sum up the progress of the play in this act.

ACT V.

It would seem that the exquisite romance, poetry, and music of this act would justify its existence. Yet some German critics have objected to it on the ground that the tone of the play, centering in Shylock, as it does, is essentially tragic, and the interest flags after his disappearance; and that this act, essentially comedy, disturbs the unity. What is your opinion?

SCENE I.

The setting of this scene should be kept in mind: the beautiful grounds of an Italian villa, with trees, shrubs, flowers, fountains, and leafy recesses, and the moonlight over it all. The blank verse is wonderfully beautiful, with its responsive form, and the refrain falling in the last half of the lines.

4. TROILUS: son of Priam, king of Troy. The story of his unhappy love for the Greek girl, Cressida, has, like many other themes drawn from the classic period, been treated by the mediæval romancers and poets after their own methods. Chaucer, in his turn, presented this and other of these stories in his own

exquisite way, and it was probably in this form that it was known to Shakespeare. Steevens has pointed out that Chaucer has practically the same incident of Troilus upon the Trojan walls as that we find in our play. See Chaucer's *Troilus and Criseyde,* v, 666; also Shakespeare's play of *Troilus and Cressida.*

7. THISBE: Hunter has noted that Thisbe, Dido, and Medea stand in this order in Chaucer's *Legend of Good Women.* Look up the several stories. Shakespeare may have had Ovid's *Metamorphoses,* read in the original or in translation, in mind as well as Chaucer's poem, in his reference to Thisbe and Medea.

10. DIDO: Shakespeare refers often to Dido. He may have read Virgil; but for this particular reference he seems again indebted to Chaucer. As V. shows, Malone and Hunter noted that Shakespeare transferred, in effect, to Dido what Chaucer had said, in the *Legend of Good Women,* of Ariadne when deserted by Theseus. See Chaucer's *L. of G. W.,* 2187 ff.

WILLOW: the emblem of forsaken love. Of course, Virgil makes no mention of it, since its use was not classic. Shakespeare introduces it simply because it is effective.

11. WAFT: for *wafted.* So in the past participle, "Have waft o'er," *King John,* II, i, 73, cited by Cl. See Abbott, § 341.

14. AESON: Medea's father. Ovid, *Metamorphoses,* vii., tells the story. The commentators have noted that Gower, in his *Confessio Amantis,* describes Medea as gathering the herbs at night.

15. "The story of Medea, who carried off her father's treasure and ran away with her lover, is not inaptly paralleled by that of Jessica."—Cl.

17. The second folio reads: "And in such a night." This would make the verse normal. But as there seems to have been no authority for the change, and as the same type of verse occurs in line 20, it seems best to consider the pause as supplying the equivalent of the syllable.

28. The critics note that Shakespeare accents this name on the penult here and in line 51, but that in the later play of *The Tempest* he placed it upon the first syllable, where it belongs.

31. No doubt her prayers were real; but incidentally they

serve to explain her absence until she shall see fit to explain it otherwise.

41. The first quarto has: "M. Lorenzo, M. Lorenzo;" the first folio, following the second quarto, has: "M. Lorenzo & M. Lorenzo," where *&*, as V. suggests, is probably a misprint for an interrogation mark; but the most surprising reading of all, perhaps, is the "M. Lorenzo and Mrs. Lorenza" of the third and fourth folios. See Cl. note.

46. A POST: a messenger or courier. Launcelot has imitated with his "sola, sola!" the sound of the horn blown by such messengers.

49. SWEET SOUL: Up to the appearance of Rowe's edition, these words were printed as part of Launcelot's speech.

54. The soft, romantic strain, interrupted by the coming of Stephano and then of Launcelot, is here resumed in the exquisite lines that follow. No more poetic atmosphere has ever been created by a poet than that which suffuses itself over this scene.

57. BECOME: accord with.

59. PATINES: This word has given rise to much discussion. The first folio and the second and third quartos have *pattens;* the first quarto has *pattents;* the second, third, and fourth folios, *patterns.* Patines are small gold plates, used in administering the communion, and the gleam of the stars suggests the figure to Lorenzo. The suggestion of Furness in V. that the reference is rather to the "broken clouds, like flaky discs of curdled gold," is attractive. However, the next line certainly refers to the stars.

60ff. The ancient theory was that the stars and planets were fixed in concentric spheres, and that these spheres in their revolution about the earth produced a perfect harmony of sounds. There are frequent references to this by Shakespeare and other poets. Cl. thinks that "the Platonic doctrine is here blended with reminiscences of *Job,* xxxviii, 7: 'The morning stars sang together.'"

62. STILL QUIRING: ever singing in concert.

CHERUBINS: a plural form of *cherubin,* which is itself a corruption of *cherubim,* a plural. *Cherubin* occurs as a singular in *Othello,* IV, ii, 63; *Tempest,* I, ii, 152; in Spenser and other poets. In *Hamlet,* IV, iii, 50, we find *cherub.*

66. *Wake Diana*: Apparently the meaning is: The moon has withdrawn behind a cloud and sleeps. Cp. ll. 92 and 109 below.

72. Malone and others note the same comparison in *Tempest,* IV, i, 176ff. Lorenzo and Jessica, scarcely less wild than the colts, submit to the power of music.

73. Note how the metre responds to the sense.

77. MUTUAL: simultaneous.

78. A. notes that in Shakespearean usage *savage* meant "wild," and *modest,* "orderly," "docile."

79. Many poets, ancient and modern, have treated the story of Orpheus. The poet referred to here is probably Ovid, *Met.,* books x and xi, or possibly Virgil, *Georgics,* book iv.

85. So of Cassius: *Julius Caesar,* I, ii, 204 and 210: "He hears no music;" "Such men . . . are very dangerous."

91. NAUGHTY: See III, ii, 18, note.

99. WITHOUT RESPECT: absolutely, without respect to circumstances.

103. ATTENDED: generally understood to mean "attended to;" but the V. suggestion of "attended by the fit season" seems to suit the context better.

109. PEACE, HO! addressed to the musicians. *Ho* is Malone's emendation for *how* in the old editions.

ENDYMION: a youth who slept a perpetual sleep upon Mount Latmos, beloved by Selene, the Moon.

114. HUSBANDS' HEALTHS: Pope's correction for *husband health* of the first quarto. The second quarto and the first folio have *husbands welfare.*

121. TUCKET: certain notes upon a trumpet.

127. "We should have day when the antipodes have it," that is, when the sun is on the opposite side of the earth.

132. SORT: dispose.

141. That is, "I cut short these words of courtesy."

146. The third accent is omitted, with compensating pause, as noted by G.

Posy: a sentiment, usually in verse, inscribed in a ring.

154. Respective: mindful, considerate.

160. Scrubbed: scrubby, stunted.

175. I were best: for older *me were best.* See note on II, viii, 33.

197. Virtue of the ring: significance of the ring. Cp. III, ii, 172ff. There is an allusion also to the magic power, called virtue, ascribed to certain rings in myth and folk-lore. Cp. "virtuous ring" in *Il Penseroso,* 113.

199. Contain: "retain," Pope; "keep in place," Cl.

201. Much unreasonable: Abbott, § 51, points out that Shakespeare often uses *much* as an adverb modifying the positive of adjectives, as "Our too much memorable shame," *Henry V,* II, iv, 53. In modern English, it is only so used with comparatives and superlatives.

202. To have defended it: perfect infinitive, where the present would have been logically correct. The same usage is, of course, still common.

203. Wanted: as to have wanted. The construction is, of course, loose.

204. A ceremony: a thing held sacred. For other uses of the word, see Schmidt.

208. Civil doctor: doctor of the Civil Law.

212. He: The construction requires *him.*

218. Candles of the night: For the same designation of the stars, see *Macbeth,* II, i, 5; *Romeo and Juliet,* III, v, 9.

237. Wealth: welfare, benefit.

238. Which: referring to *body.* Some editors refer the word to *loan,* implied in the preceding line. But Bassanio had been successful through the loan.

239. Miscarried: been wrecked, ruined. Cp. III, ii, 311: "My ships have all miscarried."

241. Advisedly: intentionally.

257. Have unexpectedly arrived richly laden.

258. Shakespeare forestalls the critics, and avoids a disturbing explanation.

261. LIVING: the means of living.

263. ROAD: harbor. So I, i, 19.

272. AT FULL: *i. e.,* are not fully satisfied with the outline of the events, as I have given it.

273. CHARGE US THERE UPON INTER'GATORIES: an expression borrowed from the law, and suggestive of the role of the learned Doctor of Laws, which Portia has played so well.

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